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PHILADELPHIA NOT EAGER FOR OPERA

Only One Subscription As Yet for Hammerstein's New Project.

Impresario Encounters Apathetic Element Among Wealthy Adherents of Old Academy—Plan Will Be Abandoned if Assurance of Sufficient Support Is Not Forthcoming.

PHILADELPHIA, Oct. 1.—Though this city was much excited three weeks ago when Oscar Hammerstein announced the purchase of a site here for the erection of an imposing opera house and his elaborate plans for giving the city a regular season of opera to correspond with that of New York, a singularly apathetic attitude has been displayed by the public so far as practical encouragement of the scheme is concerned. If the impresario expected he would be overwhelmed with subscriptions to boxes he has since realized that he was reckoning without a certain powerful element among wealthy music-lovers loyal to the Academy of Music and its traditions.

Since the impresario placed his subscription list before the public three weeks ago but one subscription has been received. Philadelphia's enthusiasm seems to be decidedly unsympathetic to the prospect of having a permanent institution of grand opera. It now seems that the influential Academy of Music party, satisfied with one visit a week of the Conried Metropolitan Opera Company, would not only refuse to support the new enterprise, but even regard it with a certain degree of hostility. In order to open the projected establishment in November, 1908, as intended, ground would have to be broken and building operations begun next month. The people of this city will have from now until the first of November to express their desire for the realization of the project. If sufficient indication of such desire is not forthcoming in that time the plan will be abandoned and a "For Sale" sign, instead of an opera house, will be set up on the property.

"In order to make an institution such as I have planned for Philadelphia a lasting one, not a paying one but also not a losing one, it needs the co-operation of all elements," said Mr. Hammerstein to-day in a formal announcement. "I don't propose to go into any battle about the existence of a new opera house in Philadelphia. I am not entering this field here for the purpose of acquiring riches. I am very much alone and intend to remain so in this project."

"My architectural interior plans have been completed, ready to be submitted for preliminary inspection to the Building Department here. I will go no further till I have tested the spirit of the musically prominent people of Philadelphia. I want no money; I want no partner, but I do not want antagonism. What I want is this: I want the best elements of Philadelphia, those that appreciate my efforts and are willing to assist in the elevation of all classes in the course of grand opera, to come forward and subscribe to the boxes of the house to be erected for the period of two years."



MME. MARCELLA SEMBRICH

She Was the First of the Great Operatic Singers to Return to New York—Mme. Sembrich Will Make a Concert Tour Before the Metropolitan Opera Season Opens. (See page 2.)

Saint-Saëns Unable to Come Here.

BETHEL, ME., Oct. 2.—W. R. Chapman, director-in-chief of the Maine Music Festivals, which begin to-morrow and last until next Wednesday, has just received a letter from Camille Saint-Saëns, in which the eminent French composer announces his inability to attend the concerts which had been arranged in his honor.

"I still feel constantly the effect of my illness of last winter," writes M. Saint-Saëns, "caused by the long ocean voyage, and it will be impossible for me to go to America the coming season, as all great fatigue has been forbidden me. Please accept my sincere regrets and the assurance of the most cordial sympathy for yourself and the chorus and the artists in the rendering of my opera. I shall expect to hear that the Maine Music Festival is again a great success."

Van den Berg Opera Ends.

The Van Den Berg Opera Company will this week close its season in Harlem. The owners of the West End Theatre have notified Jose Van Den Berg, proprietor of the enterprise, that his lease would be withdrawn. The company has given good performances and has been liberally patronized. The salaries, it is said, were too large and numerous for the scale of admission prices and the promoters could not make both ends meet.

F. X. Arens Back from New Mexico.

F. X. Arens, director of the People's Symphony Concerts, has just returned from New Mexico, where he spent the summer. He has not yet arranged his plans for the series of symphony concerts, but will likely give several works of Grieg at the opening concert.

MUCK RETURNS WITH FIFTEEN NOVELTIES

Gadski and Bloomfield-Zeisler Arrive in New York on Same Boat.

Heinrich Conried Now on His Way Back to Take Up His Duties at the Metropolitan Opera House—Boston Symphony's Conductor Regrets This is His Last Year.

The *Kronprinz Wilhelm*, which arrived in New York from Bremen on Tuesday, brought back among its passengers three of the most prominent figures in the American musical world: Dr. Karl Muck, conductor of the Boston Symphony Orchestra; Fannie Bloomfield-Zeisler, the pianist, and Johanna Tauscher-Gadski, the German soprano.

Dr. Muck, who was accompanied by his wife, left the following morning for Boston, to begin rehearsals with the orchestra immediately. In reply to a question, he said: "I am afraid that this will be the last time that I shall be allowed to come here. I regret this very much, as I am very fond of the Boston Symphony and think that it has a great future. The Kaiser very graciously gave permission for me to come this year. I bring the scores of fifteen new symphonies. We shall open in Boston on October 11, and in New York on November 9."

Carl Wendling, the new concert-master of the Boston Symphony, who comes to America on a year's leave of absence from the Court Theatre in Stuttgart, preceded Dr. Muck by a week, as he arrived in New York on the *Friedrich der Grosse* on September 24.

Mme. Gadski's traveling companion was her little daughter. Speaking of her plans, the prima donna said: "I am going West at once on a concert tour and will sing first in San Francisco, and late in the season I will join the opera company in New York. While abroad I did very little walking, for I am an automobile enthusiast and I have three machines."

A steady influx of operatic songbirds may be expected now until the opening of the opera season at the rival New York institutions. Heinrich Conried, director of the Metropolitan, having completed his cure at Heiden, Switzerland, and followed it with an automobile tour through Germany, sailed from Bremen on the *Kronprinzessin Cecilie* on Wednesday. Of his company Alfred Hertz, the German conductor, and Rodolfo Ferrari, the new Italian conductor, will leave Europe October 19 on the *Kaiser Wilhelm der Grosse*. On the *America*, departing from German ports on October 31, will come Messrs. Goritz, Mühlmann, Knote, Bonci and Journet and Mme. Frieda Langendorff, a new contralto. The *Touraine*, which sails for New York from Havre on November 2, will bring Messrs. Rousselière, Chaliapine, the new basso; Stracciari and Paroli and Mme. Anne Girerd, a new soprano, and on the *Kaiser Wilhelm der Grosse*, which is due here on November 12, will come Messrs. Caruso and Scotti, Mme. Kirkby-Lunn and Geraldine Farrar. Emma Eames does not leave Europe until November 9, when she will be a passenger on the *Lorraine*.

MISS GOODSON HERE WITH NEW CONCERTO

She Will Also Play MacDowell Numbers During Her Coming Tour.

Boston, Oct. 1.—Mrs. Arthur Hinton, better known to American concertgoers as Katharine Goodson, arrived here Thursday on the *Saxonia* for an extended tour of the country. The distinguished pianist has been requested to play return engagements in nearly every city in which she appeared last winter.

During respites in the customs ordeal Mrs. Hinton discussed plans for her coming tour, to which she looks forward with pleasure. "Mr. Hinton and I have come over on the *Saxonia*," she said, "in order to have plenty of time to be ready for the Worcester Festival, at which I am to make my first appearance here this season. You ask about my repertoire. I sent my manager, Henry L. Mason, eight concertos from which to select, but the one which is of the most interest to me at present is the new concerto written by my husband, which I am to play for its first performance in America at Worcester. It was written for me and suits me completely. It has been performed only twice before—the first time I played it in Queen's Hall, with Mr. Hinton conducting. The work was very favorably received, and I am sure it will be liked over here. Besides that, I suppose I shall be asked to play the Grieg concerto a good deal, on account of the recent death of the composer."

"I am especially happy that I am to play with the Boston Symphony Orchestra again this year. After playing with practically all the great orchestras of Europe, I think I can confidently say that it is the finest one I know. It is simply a delight to have it behind one in a performance. The Berlin Philharmonic is the next thing to it, but it is the next and not the first."

"It has been a slight annoyance to me that a report has got about that I am bringing some modern French novelties for my recital work. I really haven't any such thing, though it had been my hope to play some of MacDowell this season. His misfortune is one of the most tragic things in the history of modern music, and he deserves any tribute a performer can bring."

"Yes, it will be a very busy season with me, for I shall play with almost all the large orchestras—the Boston Symphony, the New York Philharmonic, the Chicago Orchestra, besides St. Louis, Philadelphia and St. Paul. This, with my recital work, will keep me very busy, but I look forward to it with the utmost pleasure."

When Mr. Hinton could spare a few minutes from his search for his trunk containing all the music, which at that time had failed to turn up, he was asked about his new composition. "My aim," he said, "was to write a work which should be symphonic in orchestral treatment, without allowing the orchestra to overbalance the pianoforte. As it came out, this was practically what the critics, who were very kind, said about it—that it was not a concerto for piano with an orchestral accompaniment, but a concerto for piano and orchestra. The initial key is D minor, and it is somewhat of a departure in form, being written in four movements instead of three, though the short andante, which constitutes the third movement, leads without pause into the finale. The work is frankly romantic, though I have built out from a pretty solid framework of established form. I believe that to be a safe method in romantic writing—to feel form first and elaborate at will afterwards. Of course, I am anxious to see how the work will be received in America. Its reception on two performances in London was most flattering."

The Hinton were met at the steamer by Henry L. Mason, of the firm of Mason & Hamlin, who acts as Mrs. Hinton's manager for her present tour.

WILL SING IN GERMANY.

Cincinnati Basso Accepts Offer to Appear in Opera Abroad.



MARCUS B. KELLERMAN

This Cincinnati Basso Will Soon Appear in Opera at Nuremberg

CINCINNATI, Sept. 30.—Marcus B. Kellerman, the well-known Cincinnati basso, has just accepted an offer from the director of the Grand Opera at Nuremberg, Germany, and will leave Cincinnati November 1.

Mr. Kellerman received his early musical training under Mme. Tecla Vigna, of Cincinnati, and later pursued his studies under Paul Knüpfer, in Berlin. He possesses a rich basso-baritone voice, and is specially qualified by voice and appearance to be a great Wagnerian singer.

F. E. E.

MME. MARCELLA SEMBRICH'S RETURN

First of Opera Stars to Arrive—She Spent Summer Climbing and Exploring Swiss Glaciers.

With a bloom on her cheek and a lightness in her step that would almost convince one that she has discovered the fountain of perpetual youth, Mme. Marcella Sembrich has returned from Switzerland and the Austrian Tyrol. She arrived on the *Kaiserin Auguste Victoria* and went immediately to the Hotel Savoy.

When it is remembered that the Metropolitan star of to-day was a contemporary of Adelina Patti a generation and a half ago and was a favorite at the time Colonel Mapleson was director of the Academy of Music, the wonder of her ever seemingly

VAN DER STUCKEN'S RETURN AWAITED

Cincinnati's Musical Season Will Then Assume Definite Shape.

CINCINNATI, O., Sept. 30.—With the first days of October the Cincinnati musical season will begin to assume definite shape. Frank Van der Stucken, conductor of the Cincinnati May Festival, will reach Cincinnati early in the month and immediately upon his arrival the rehearsals of the festival chorus will be resumed. It is understood that Mr. Van der Stucken met Lawrence Maxwell, president of the May Festival Association, and Frank Wiborg, another member of the board of directors, in London last week, and it may be taken for granted that May Festival affairs were discussed at this meeting.

Mrs. C. R. Holmes, president of the Cincinnati Symphony Orchestra Association, will return October 1. The customary time for holding the first meeting of the directors of the Orchestra Association is October 8, and many important details in connection with the symphony concerts will be taken up at that time.

The first meeting of the Orpheus Club is scheduled for October 1, and this popular organization from the present outlook will have its banner season. For the last three years its subscriptions have been sold out long before the first concert, and the indications are that the demand will be much greater this season. The board of directors is now negotiating for three distinguished soloists, and the programs will contain many novelties.

To-night at the Woman's Clubrooms in the Mercantile Library Building, the first rehearsal of the Musical Art Society will be held.

With the coming of the students of music the local chapter of the Mu Phi Epsilon Society of America has resumed meetings for the winter. At the first meeting held Monday afternoon, the active and alumnae members were addressed by Myrtle C. Palmer, for three years supreme president of the National Fraternity.

On September 21 the Chaminade Club met and elected the following officers for the year: Blanche Hartman, president; Helen Jenkins, vice-president; Lucie Brown, secretary; Vivienne Law, treasurer, and Mrs. DuLaney, music director.

F. E. E.

many as eight hours a day.

"I have been climbing hills and mountains and exploring glaciers. The daylight did not last long enough for me to do all I wished to do."

"When the Summer comes I leave the stage and seek the unconfined space of the great outside. It is that which preserves my youth, my health, my voice. All I ask of each Summer is that it shall find me free and unconfined."

"But there is one thing I look forward to when I am away among the mountains, and that is my return to New York, where I feel so much at home, and to the people to whom I love so much to sing. I am happy when I am back with them."

"I shall undertake a short concert tour, beginning at Norfolk on October 14, and I shall visit Columbia, S. C.; Charleston, St. Louis, Chicago, Dayton, Pittsburgh, Albany, Boston and Brooklyn. I shall also give a song recital at Carnegie Hall on November 12."

Mme. Sembrich was accompanied by her husband, Guillaume Stengel.

FARRAR TRIUMPHS AT ROYAL OPERA

Cast of First Berlin Production of "Madam Butterfly" Largely American --Eleven Recalls.

BERLIN, Sept. 27.—"Madam Butterfly" was given its first presentation at the Royal Opera in Berlin to-night to a large and brilliant audience. The house was completely sold out.

The Crown Prince and the Crown Princess of Germany were present, as were about 300 Americans, including Consul General Thacker and Lieut. Col. John P. Wisser, the American Military Attaché at Berlin, and Mrs. Wisser.

The cast was largely American, Geraldine Farrar took the part of *Madam Butterfly*, Francis MacLennan that of *Lieut. Pinkerton*, Mr. Griswold that of the priest, while Edna Darch took the rôle of *Cousin*. The audience was highly enthusiastic, and Miss Farrar scored a great triumph, receiving eleven curtain calls at the end.

NEW YORK SYMPHONY BEGINS REHEARSALS

Few Changes in Personnel of Walter Damrosch's Organization--Active Season Planned.

The New York Symphony Orchestra of ninety-five players assembled for rehearsals under Walter Damrosch this week, preparatory to the most active and comprehensive season in the organization's history. The orchestra shows but few changes in personnel from previous years.

The horn quartet has been improved and the third trombone, who had held that position with Mr. Damrosch for twenty-two years, has been retired. A few new first violins and cellos have been added, while the French wood-wind players who were engaged for the orchestra three years ago will continue as heads of their respective departments.

The schedule for New York comprises eighty private rehearsals, eight Saturday evening and twenty Sunday afternoon concerts, all at Carnegie Hall.

The Bremer Stadttheater began its season with Mozart's "Zauberflöte" and will produce during the year Eugen d'Albert's "Tiefenland," Tchaikowsky's "Iolanthe," Liszt's "Die heilige Elisabeth," Strauss's "Salome" and Oscar Strauss's operetta "Ein Walzertraum," and revive Cornelius's "Barbier von Bagdad" and Gluck's "Iphigenie in Tauris," as arranged by Richard Strauss.

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REHEARSALS OF THE DAMROSCH CHORUSES

Graduates of People's Singing
Classes Will Begin on
Elgar Oratorio.

Between eight hundred and a thousand members will begin rehearsals of Elgar's "King Olaf" at Cooper Union, October 20, in Dr. Frank Damrosch's large chorus, the People's Choral Union. The work is new in New York and has interested many who wish to study it. The Choral Union admits upon examination, and the office of the secretary is at No. 1 West Thirty-fourth street.

The People's Choral Union is composed to the greatest extent of graduates of the People's Singing Classes founded in 1892 by Dr. Damrosch for the purpose of promoting the love and culture of good music among the people of New York. These classes have since then annually opened their doors to the music-loving New Yorkers and have turned them into good sight-readers and enthusiastic choral singers.

The beginners' classes are open to those who are merely interested in singing and do not require any previous knowledge or musical training of any kind in considering fitness for membership. The cost of membership is nominal, all expenses of management and equipment being covered by a contribution of ten cents at each lesson by each member. Two years' study in the classes well attended is rewarded by conferring full membership rights and the privilege of singing with the great chorus.

The beginners' classes announced for this season, which will open October 13, will meet as follows:

Sunday afternoons, at 2.30, University Settlement, No. 184 Eldredge street; Eureka Hall, No. 285 Eighth avenue, near Twenty-fourth street; Lenox avenue Unitarian Church, Lenox avenue and One Hundred and Twenty-first street.

Tuesday evenings, 8.15, Judson Memorial Hall, Washington Square South.

Thursday evenings, 8.15, Second Church of the Disciples of Christ, One Hundred and Sixty-ninth street, between Fulton and Franklin avenues, The Bronx.

Friday evenings, 8.15, Old Masonic Hall, No. 455 Tremont avenue, near Washington avenue, The Bronx.

SELECT CONDUCTORS.

German Singers Will Have Three Days'
Festival in Madison Square Garden.

A meeting of delegates from forty German singing societies was held in Terrace Garden last Friday night to select the two conductors for a three-day Sängerfest, to be held in Madison Square Garden in June, 1909.

The men chosen were Julius Lorenz, conductor of the Arion Singing Society, and Carl Hein, conductor of the United German Singing Society, the Mozart Verein and the Franz Schubert Männerchor. The delegates at the meeting represented 1,500 singers.

Alfred Dalby's Arm Amputated.

Alfred Dalby, of New York, musical director of Richard Carle's "Spring Chicken" musical comedy company, was so badly hurt in a train wreck near Wheeling, W. Va., on September 28 that it was necessary to amputate his right arm. Fifteen persons were killed and a score injured.

HAROLD BAUER PREFERS AMERICAN AUDIENCES

His Hearers in this Country Have a Less Stereotyped Appreciation Than Those in
Other Lands, He Tells the "Musical America" Representative--Will
Present Several Novelties Here Next Season.

By Louise Llewellyn

PARIS, Sept. 20.—Not until after Christmas will America hear again the recitals of Harold Bauer, who sails with Mrs. Bauer in December on the Transatlantic liner, *La Provence*. Meanwhile, the great pianist will not be idle. The last two weeks of October are filled with dates for concerts in England alone and with Gerardy. After that he will play in Berlin, Vienna, throughout Switzerland, and he has twenty engagements in Holland for November and December, appearing several times with Casals, the 'cellist.

"I should rather play in America than in any other country," said Mr. Bauer with a show of enthusiasm, last evening. "Because I find there a less stereotyped sort of appreciation. The American musical public is singularly receptive. There is an audience for all that is music."

Mr. Bauer is not a believer in the phrase "over the heads of the public." "That nothing that is truly great in art escapes the people" is his belief. He mentioned, however, the fact that in European countries one finds that a large part of the audience goes to a concert with the sole idea of hunting out wrong notes, wrong rhythms, an interpretation that is not in strict accordance with the accepted tradition; whereas Americans go to hear an artist with open minds and ears.

"I proclaimed my faith in America," said Mr. Bauer, "when I made my debut there in Boston a great many years ago, by playing the Brahms concerto, knowing that my immediate success depended upon that performance; that if it were not well received I might leave the country never to return. And yet I felt that it was the thing to play. I should not have dared do this in any other land except perhaps Germany, where there is a sort of Brahms cult. I have every confidence in the musical intelligence of America."

It is almost altogether to Mr. Bauer that America owes its introduction to modern French music and indeed that it owes the change from the banal and conventional to the uncommon and interesting, in the programs of artists within the last few years. Such a reform needs but one man with the courage of his intellect. It is reasonable to suppose that Mr. Bauer's estimate of the American musical intelligence is the correct one, as his native

Carl Venth, formerly concertmaster of the St. Paul Symphony Orchestra, who recently returned to New York, has been added to the violin department of the Lachmund Conservatory of Music, at No. 132 West Eighty-fifth street. Mr. Venth will give the first faculty concert of this institute this month, a lecture recital on Norwegian music, including personal reminiscences of Grieg, whom Mr. and Mrs. Venth visited in Norway.



HAROLD BAUER

From a New Portrait of the Eminent Pianist
Taken by Mrs. R. T. Perry

knowledge of the English language puts him into closer and more normal relations with his public than are other pianists, the majority of them having an inadequate understanding of the English speaking peoples.

"Mr. Bauer is, above all, a pianist and a student of the piano, although, as is well known, he began his career as a violinist and perhaps owes in large measure his peculiar subtlety of touch to his knowledge of that instrument. 'I do very little composing,' he said. 'I have many vices. But that is one which I try to hold as much as possible in check. Not since I was a young and conceited boy have I played my compositions in public.'"

Having learned rather late in life that his gift was for piano, it was necessary to establish a sort of short cut to technical proficiency. Mr. Bauer has worked very little with technique for technique's sake. The difficulties that arose with each piece he worked out separately, classifying and pigeonholing them, as it were, in his brain for future reference, should a similar difficulty recall the need of the same treatment. This scheme he has found most valuable in his teaching—and much the shortest and most interesting road to results. As a teacher of piano Mr. Bauer stands quite alone because he follows no

"methods"; because his tutelage is based not upon theories, but upon practical experience. He is a psychologist with a profound brain which he uses to work out the problems which each individual pupil presents.

A number of interesting and unfamiliar things will appear upon Mr. Bauer's programs during the coming season. A suite of Albeniz will merit attention not only because of its intrinsic worth, but because of the extraordinary personality of the composer. Albeniz is the first classic composer Spain has produced. He was a child prodigy who ran away from Rome to make a tour of the world as a pianist, going alone to the Americas, Canada, Great Britain and all the principal European countries when he was seven years old. Afterward he returned and for many years he vacillated between the professions of law, engineering and medicine, making technical studies of each with a view to following it. Finally, however, he reverted to music and began writing the "zarzuela," or operettas, so popular a form of amusement in Spain. He became very poor, being even without the necessities of life until he was "discovered" by a music editor who was pleased to recognize his gift, offering him ten francs a page for anything he wished to write. On this he managed to keep alive and some time later he went to England. Here he met Montgomery Coutts, son of the banker Burdette Coutts, a young poet who was much impressed with his musical ability. Coutts was at that time engaged in writing an epic poem on the Death of King Arthur with a view to having it enacted in a musical setting. It is to be written in four parts and performed as a sort of cycle similar to Wagner's "Ring."

Coutts engaged Albeniz to write the music, putting him upon a generous pension for twelve years. The first part of the cycle, "Merlin," which in itself is a big opera in five acts, is now complete and Albeniz is at work upon the other three. Meantime he has written many things, among which is an opera, "Pepita Jimenez," which was performed two years ago in Brussels with great success. The suite which Mr. Bauer will play is based upon the Spanish native airs.

The MacDowell Sonata, which he will play this year, is Mr. Bauer's first public recognition of an American composer. He will give to the Enesco suite its first hearing in America. His own arrangement of an organ piece of Cesar Franck will be an interesting number, as well as the Mohr Concerto, some things of Debussy, several Bach toccatas and some Hungarian melodies of Bach quite unknown.

Isidore de Lara's "Messalina" will have its German premiere at the Stadttheater in Leipzig in November. On the same stage Eugen d'Albert's "Tiefeland," as re-written by the composer, will also be produced in November.

Vincent d'Indy is putting the finishing touches on a sonata for pianoforte, which will be performed this Winter.

The Kaim Orchestra will present the following novelties in Munich this Winter, under Schneevoigt's direction: a symphony by H. Bischoff, Dvorak's "Die Mitagsheute," Klose's "Elfenreigen," Scheinpflug's "Im Frühling," Max Schilling's third "Moloch" prelude, Georg Schumann's "Variationen über ein lustiges Thema," Sekles' Serenade for eleven solo instruments, Volbach's "Ostern."



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WASHINGTON'S PLANS FOR COMING SEASON

Musical Directors Prepare for An Active Year of Concerts and Recitals.

WASHINGTON, D. C., Sept. 30.—While it is the custom here for musical affairs not to open until after Congress meets, at which time the social and diplomatic circles are prepared to patronize amusements, some arrangements have been completed and a partial list of the coming musical attractions is here presented.

Mrs. Katie Wilson-Greene has already secured artists for the Fall and Winter. As usual she will bring to this city the Boston Symphony Orchestra, which will appear at the New National Theatre on November 5, December 3, January 7, February 18 and March 17, with Dr. Carl Muck as director. Paderewski will be heard under Mrs. Wilson-Greene's management on November 19. She will also present Kubelik in March, and Mme. Melba some time early in the new year. In the Spring she will bring the Conried Opera with the leading artists of that company, and she anticipates presenting the San Carlo Opera as well.

Mrs. Wilson-Greene purposes to introduce a series of morning musicales similar to the Bagby-Waldorf-Astoria affairs in New York. These will take place at 11.30 A. M. on the third Mondays of December, January, February, March and April in the New Willard ballroom. Some of the artists to be heard at these gatherings are Schumann-Heink, Carreño and Kreisler.

Mme. Marie Von Unschuld-Lazard, who denied Washington a hearing last Winter, promises a recital during the coming season. She will also be heard in New York and in the principal cities of the Central West and the South, where she has many admirers. In connection with her University of Music and Dramatic Art, she will give a series of Young People's concerts at the different high schools, at which the various composers will be studied in lectures and by the rendition of their works by her pupils. Heinrich Hammer, conductor of several prominent orchestras abroad, has been added to the faculty of her school. He is an exponent of the Jacques Dalcroze method, and will teach rhythm and absolute ear training.

Felix Garziglia, the French pianist, who has recently opened his studio on Thirteenth street, is planning a solfège class on the lines followed by the Paris Conservatory. In conjunction with Fitzhugh Coyle Goldsborough, violinist, and Otto Torney Simons, a vocal teacher, Mr. Garziglia will further assist the students by having at his studio "Musical Evenings." At these the various composers will be discussed, their works analyzed and played by pupils and teachers.

Mary A. Cryder, another local manager as well as Oscar Hammerstein's representative in Washington, has arranged to present the Philadelphia Orchestra at the New National Theatre in a series of five concerts on November 19, December 17, January 4 and February 25, under the conductorship of Carl Pohlig. Miss Cryder will also be busy with the gathering of funds for the proposed opera house. She feels confident that by the Spring everything will be in readiness for Mr. Hammerstein's approval, and that within another year the Capital City will have a permanent home of grand opera.

Harry Wheaton Howard, the composer and director who has just returned from an European trip, will direct several local operas and is planning to devote much time this Winter to composition and the rearranging of some of his own operas.

Among the local singing societies to be heard in public will be the Choral Society, which will give during the Christmas holidays "The Messiah," under the direction of Percy S. Foster. This is being reorganized at present and rehearsals will soon begin. The Choral Society will also have two other concerts during the season, each with a different conductor. The Washington Oratorio Society, under the direction of Sydney L. Wrightson, will give two orchestral and two choral concerts. At the former, there will be the full accompaniment of the New York Symphony Orchestra of seventy men.

The Washington Sängerbund will be heard in three concerts, under the direction of Henry Xander.

W. S. BIGELOW'S ARTISTS.

More Engagements for Musicians Under Boston Manager's Direction.

BOSTON, Oct. 2.—Virginia Listemann has been engaged as soloist for an early performance by the Choral Club of Hartford, of which M. A. Alfred is the treasurer. The club is one of the new musical organizations at Hartford. Miss Listemann will give her Boston recital during the first week in December. She will appear during October at the Music Festivals at Sioux Falls, Iowa, and Dallas, Tex., arriving in Boston the first week in November.

Bernard Listemann, the distinguished violinist and father of Miss Listemann, has opened his school for advanced violinists, in Room No. 402, Pierce Building, this city.

Mme. Rosa Linde, the well-known New York contralto, who is also under the management of W. S. Bigelow, Jr., of this city, will be in Boston during the week of October 28.

The first appearance this season of the Adamowski Trio will be before the Medford Women's Club at the Medford Opera House, November 5. D. L. L.

GEORGE HAMLIN'S PLANS.

Tenor Will Give First Recital in Chicago on October 13.

CHICAGO, Oct. 1.—George Hamlin, America's distinguished tenor, is booked for more than thirty recitals and many appearances with the most prominent clubs and societies of the country. Mr. Hamlin takes with him on his tour to the Pacific Coast, his accompanist of several years standing, Edwin Schneider, whose work has proven more than satisfactory. Mr. Hamlin opens the concert season of Chicago with the first recital, October 13, at the Grand Opera House.

Mr. Hamlin finds it impossible to give a series of Sunday afternoon concerts at the Grand Opera House owing to the increase of his out-of-town engagements and his extensive tour to the Pacific Coast. He has arranged to give the balance of his concerts under F. Wight Neumann's direction. The second concert will be February 9.

Montreal Oratorio Society Election.

MONTREAL, Oct. 2.—At a meeting of the officers of the Oratorio Society, Frederick H. Blair was chosen as director for the following year with Lynwood Farnam as accompanist. A general outline of the work to be done during the season will be prepared in a few days and given out to the press. C. O. L.

ST. PAUL ORCHESTRA GAINS NEW MEMBERS

Popular Choral Club Becomes Independent Again This Season.

ST. PAUL, MINN., Sept. 30.—The St. Paul Symphony Orchestra Association, under its new president, Oscar Kalman, is active in its preparations for a second season.

Chevalier N. B. Emanuel, who continues as director of the orchestra, has made a careful selection of men for this season. Claude Madden, a St. Paul artist, has been made concert-master, and Errico Sansoni, second concert-master. Many of the best of last year's players are retained, notably, Charles Brandt, an exceptionally fine flutist; Mr. Dell Aquila, harpist, and Clarence Warnchin, clarinetist. Mr. Duhammel is the new first bassoon, coming from Cincinnati, where he played for years in the orchestra of that city. The brasses have been strengthened by the addition, as first trumpeter, of Mr. Schmitt, recently with the Innes Band.

Seven symphony concerts will be given in the new Auditorium, for which all of the boxes, twenty-two in number, are already sold. There will also be given a series of popular concerts. Mrs. George Barton French, formerly of St. Paul, will be the soloist for the opening symphony concert. The remaining solo artists engaged are Mme. Schumann-Heink, George Hamlin, Rudolph Ganz, Jean Gerardy, Fritz Kreisler and Katherine Goodson.

Mr. Emanuel has not announced his programs in full, but the symphonies to be played will include the Tchaikowsky "Pathétique," Mozart's "Jubilee," and Beethoven's Seventh.

The St. Paul Choral Club, owing to enforced delay in settling its business of last season and consequent delay in the election of officers for the coming season, is not ready to make definite public announcements as yet. The board of last year, which is still in charge of the club's affairs, confidently expects, however, that a series of concerts will be given at the Auditorium during the coming Winter. "The Messiah" will probably be sung at Christmas, and opera in concert form will be another feature of the series.

The Choral Club was under the same management as the Orchestra Association last year, but will revert to its position as an independent organization this season. It is assured of its customary liberal patronage, which has proven the club to be a favorite St. Paul organization.

The Schubert Club is planning for a series of thirteen fortnightly recitals, ten by its own artist members, with others professionally engaged, and three by its advanced student members.

Among the artists engaged are Blanche Sherman, pianist; Minnie Bergman, soprano, Carlo Fischer, cellist, and Otto Metzger, baritone.

A course of study on "Musical Form" will be followed by the Students' Section. The season will open with the annual reception to the president, Gertrude E. Hall, on October 9.

The Mozart Club, Claude Madden, director, will probably give a series of concerts in Mozart Hall. It is expected that opera will be presented by local talent.

Mrs. F. H. Snyder's brilliant list of attractions has already been published in MUSICAL AMERICA. F. L. C. B.

Boston Hears Conservatory Girls.

BOSTON, Oct. 1.—Advanced students of the New England Conservatory of Music gave their first concert Monday evening to an audience that completely filled their beautiful new concert hall. Olive Whitely, a slip of a girl from the West, won the honors of the evening with her violin, and Selva Larramendi won enthusiasm by her piano performance. The vocal part of the

program consisted of two songs by Mary Strickland, a Brookline girl with a very sweet soprano voice, and two by Jessie Swartz, of Albany, who possesses a pleasing contralto.

NO OPERA FOR CHICAGO.

Auditorium to Be Devoted to Vaudeville Barring Conried's Company's Visit.

CHICAGO, Oct. 1.—As a result of the action of Klaw & Erlanger, who have arranged for an uninterrupted run of vaudeville attractions at the Auditorium, it is apparent that Chicago will be without its usual season of Conried opera next Spring.

When a copy of the above despatch was shown to Ernest Görlitz, general manager of the Conried Metropolitan Opera Company, he said:

"If it is true that our opera company cannot play in the Auditorium it will likely mean that Chicago will have no grand opera next Spring so far as we are concerned. If we are not to play in Chicago our Spring tour may be shortened so as to only take in the cities in the East and South. We are to have twenty weeks in New York, which is three weeks longer than usual, and this alone is sufficient cause for shortening our road tour, as the singers are not always infatuated with going on tour."

It is possible that the Conried Opera Company will not get further away from New York than Cincinnati, in which case all of the cities in the West that have always been visited, including St. Louis, Kansas City, Omaha and San Francisco, will have to look elsewhere for their opera next Spring.

Record Price for Opera Box.

H. C. Frick has bought for more than \$100,000 a box in the famous "diamond horseshoe" in the Metropolitan Opera House. It is No. 19 and was owned since the house was built by Henry J. Barbey, whose death occurred last Winter. This is the first sale of a parterre box since James B. Haggin nearly five years ago bought one from the late Heber R. Bishop for \$80,000. That was the record price up to that date.

R. E. Johnston Engages Hastings.

Frederick Hastings, the young Boston baritone who was appointed director of music at the Oahu College, Honolulu, in preference to a hundred other applicants, was this week engaged for the concert stage by R. E. Johnston. Hastings's voice, a rich and powerful baritone, will, it is said, prove a revelation to the music world.

Choral Novelty for New York.

Dr. Frank Damrosch will present a novelty of Ferrari, "La Vita Nuova," at the concert of the New York Oratorio Society on December 4.

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MRS. HOFFMANN IN ST. PAUL MUSICALE

Schumann-Heink's New Accompanist
Gives Program with Baritone
and Violinist.

ST. PAUL, MINN., Sept. 30.—Mrs. F. L. Hoffmann, pianist; Lewis Shawe, baritone, and W. W. Nelson, violinist, presented a program of exceptional merit and attractiveness before a favored company of invited guests at the Town and Country Club Tuesday at noon.

Mr. Shawe gave rare pleasure through his masterly control of voice and artistic renditions. His numbers were "Blick ich umher" (Wolfram's Eulogy of Love), from Wagner's "Tannhäuser"; "Das Rosenband" and "Hoffen und wieder verzagen," by Richard Strauss; Korby's "Had a Horse," Grieg's "Ich Liebe Dich" and "My Love Nell," by Fox, each being sung in fine characteristic style. Insistent applause resulted in two encore numbers, "Es muss ein Wunderbares sein," by Ries, and Dvorak's "Songs My Mother Taught Me." Mr. Shawe is a prominent teacher of St. Paul, and a favorite artist in song and recital work.

Mrs. Hoffmann and Mr. Nelson gave a fine interpretation to Cesar Franck's interesting Sonata for violin and piano, playing also the "Parsifal Paraphrase," by Wagner-Wilhelmj, and a group consisting of "Sara-bande," by Sulzer, "Humoreske," by Tschai-kowsky, Grieg's "Berceuse" and a "Spring Song" of Mr. Nelson's. A selection from "Madam Butterfly" was played as an encore.

Mrs. Hoffman gave a support to both singer and violinist without which neither could have achieved the same success. Particular interest was attached to this appearance of Mrs. Hoffmann on account of her departure on the same day for New York, where she joins Mme. Schumann-Heink for an extended period of time covering American and European recital tours.

Mrs. Hoffmann's exceptional work as accompanist has won the admiration of numberless visiting artists, including George Hamlin, Herbert Witherspoon, Gwilym Miles, Campanari, Burgstaller, Petschinkoff and many others. Her work with Mme. Schumann-Heink on the occasion of the contralto's last recital here resulted in an engagement of the St. Paul accompanist.

F. L. C. B.

Berta Morena Has Recovered.

Lovers of Wagner's music will be glad to hear that Berta Morena, who is to be one of Conried's singers at the Metropolitan the coming season, is herself again. Idolized in Munich, she had to retire from the stage a few years ago because of a damaged voice. After a long rest, she reappeared several months ago, but the reports led one to fear that she had been premature. At the recent Wagner Festival at the Prinzregententheatre, however, she appeared as *Elizabeth* in "Tannhäuser," and, says the "Allgemeine Zeitung," her voice sounded more beautiful and fresher than ever, not a trace being perceptible of her indisposition.

Washington Musicians Return.

WASHINGTON, D. C., Oct. 1.—Otto Torney Simons has returned from his European trip, and has opened his studio for his Winter's work. Another prominent musician who has returned from a trip abroad is Josef Kaspar, the violinist, who is preparing for his season of teaching.

W. H.

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SICKESZ SURROUNDED BY TROPHIES

Young Dutch Pianist Comes Fresh from Triumphs in Europe
for American Tour.



JAN SICKESZ IN HIS STUDIO

By a strange coincidence, Jan Sicksz, the Dutch pianist, who arrived in New York September 25 for a concert tour in this country, was a passenger on the steamer *President Grant* on her initial trip. The coincidence lies in the fact that Sicksz peculiarly emphasizes that spirit of indomitable will and energy which characterized the late President Grant, and which is summed up in his famous remark: "I will fight it out on this line if it takes all Summer."

When young Sicksz, whose parents were among the nobility of Holland, announced early in life his determination to become a concert pianist, he was met with

by opposition on all sides, but he fought it out on that line and, owing to his genius, finally succeeded not only in winning the confidence of his parents, but the approval of his royal friends.

His concerts abroad are now attended by the nobility in every city. The newspaper notices of such concerts, in specifying those in attendance, read like a page from *Pool's Register*.

In a recent picture received by Mr. Sicksz's manager, he is shown seated in his studio in his villa, Marie Louise, at Gmunden, Austria, surrounded by pictures of many members of the royal families, and several large laurel wreaths which have been presented to him in the various cities of Munich, Amsterdam, Vienna, etc., where he has played.

PRINCESS HONORED MME. JEANNE FRANKO

New York Pianist Requested to Return
to Schwarzburg and Teach
Members of Aristocracy.

Mme. Jeanne Franko, who returned from Europe a few days ago, brought home with her many interesting reminiscences, particularly of Schwarzburg-Rudolstadt, where she was entertained on three different occasions by Her Serene Highness, the Princess of Schwarzburg-Rudolstadt. While at the castle, Mme. Franko played not only for the Princess, but also for Her Royal Highness, the Grand Duchess of Mecklenburg-Schweren, the Princess Adolf, mother of the Princess of Schwarzburg-Rudolstadt, also the Princess Thekla and others, all of whom were delighted with her playing.

The Princess of Schwarzburg-Rudolstadt presented Mme. Franko with her photograph, upon which she wrote "With kind remembrances of your first afternoon spent at Schwarzburg." She also requested one of Mme. Franko's pictures, and upon receiving it sent her a telegram, thanking her for the picture and wishing her "bon voyage." The Princess was enthusiastic in her praise of Mme. Franko's playing and invited her to come back to Schwarzburg, saying that if she would do so, both she and the Princess Thekla would be delighted to take lessons from her. As the Princess expressed it, that would be "famos." Mme. Franko said she might consider doing so next year.

Meantime, Mme. Franko is back in New York, hard at work again for the Winter season.

Vladimir Dubinsky's Trio.

Vladimir Dubinsky, formerly first 'cellist of the Philadelphia Orchestra, has returned to New York to organize a trio for the performance of chamber music. For three seasons he has been identified with Joseph MacIntyre, giving chamber music programs in Plainfield, N. J., and Philadelphia. These well-known musicians have met with such success that they now purpose forming a permanent organization which will give concerts throughout the East. Engagements have already been secured in Philadelphia, New York and Boston.

Music Libraries for Washington Schools

WASHINGTON, D. C., Sept. 30.—Alys Bentley, who has charge of the music in the public schools of the District of Columbia, is making an effort to have the various high schools supplied with a library of music. From the several song festivals of school children that have been given recently, she has found that the lack of material to work with has made these choruses fall below the standard she desires. She is anxious to get the pupils interested in oratorios and to give at least one public exhibition of this class of chorus work by the school children.

W. H.

"I cannot sing the old songs, with memories 'round them clinging,"

Said Uncle Ben.

And added then,

"The new ones ain't wuth singing."

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Francis Macmillen, Here for Tour, Tells of Experience in the Alps

Young American Violinist Will Open New York's Musical Season Sunday Evening—Shared Frugal Meals of a Lone Mountaineer.

Francis R. Macmillen, the young American violinist, to whom falls the distinction of opening the New York concert season Sunday evening at Carnegie Hall, arrived in New York last Saturday. No better evidence of this young artist's popularity can be found than the long itinerary which Haensel & Jones, his managers, have prepared for him, and the willingness to give him return engagements in all the cities that had the privilege of receiving him last season, indicates that his homecoming a year ago was marked by genuine success.

One of the most interesting things young Macmillen had to tell after his arrival, was "How I Wasn't Lost in the Alps," and here is the story in his own words:

"It has always been a pet theory of mine that no musician could rise to the limits of his capabilities unless surrounded by the proper atmosphere. In my judgment, nothing brings out the poetry in man and develops the romantic in his temperament like rugged nature in all its glory, just as God made it. With this in view, I sought the Swiss Alps as a place to work and develop.

"I made a quaint villa at Pougny-Chancy, a village near the foot of Mt. Blanc, the throne room of my little kingdom. From

it I wandered each day through the mountains, drinking in the beauties of nature and gaining inspiration, which I attempted to translate into music when I took up my violin.

"In the course of my ramblings I discovered a small hut inhabited by a lone mountaineer. Chatting with the old man from day to day, I explained to him my vocation and told him what I expected to gain by communing with nature. On his invitation I made up my mind to spend a few days in his cabin and to sever all connections with the outside world. Taking advantage of the temporary absence of my accompanist, Herr Richard Hageman, with my bow and "Strad" under my arm I sought out my aged mountain friend. For nearly a week I shared his bacon and crust of bread. Each day we walked in the mountains while my white-bearded companion pointed out to me the beauties of nature which are for the most part overlooked by the ordinary tourist. He told me of the legends and traditions connected with each spot of interest and proved one of the most interesting persons I have ever encountered. It was indeed a romantic situation.

"It is quite true that one day I wandered further than I should into regions with which I was unfamiliar. I was caught in a region colder than any I had ventured into and lost my way. I had a bad four or five hours, got thoroughly chilled through, and had visions of losing my hand from the cold. A violinist needs his hands, and I experienced real misery for a time,



RICHARD HAGEMAN AND FRANCIS MACMILLEN

Mr. Hageman, who is Young Macmillen's accompanist, traveled with the violinist this summer over the Alps—The former cabled from Switzerland that his distinguished comrade had been lost on Mont Blanc—Macmillen, who arrived in New York Saturday, now tells of his experiences.

especially as a storm came up. I was caught. But I got out of the scrape at last by the hardest climbing I ever did, and reached the hut completely exhausted. "Herr Hageman, returning unexpectedly to Pougny-Chancy, was unable to find me or find any one who could tell him where I had gone. He took fright and gave the alarm. Absorbed in my works and entranced by my surroundings, I little realized the great anxiety I was causing others. My visit being over, I returned to Pougny-Chancy, where to my surprise I was greet-

ed by my friends as one arisen from the dead. Explanations followed and we had a royal good time in celebration of the 'return of the prodigal.'

"I was occasioned much worry on account of the rumor gaining such wide circulation. Herr Hageman in his excitement pictured me as lost in the mountains and cabled my relatives and friends in America to that effect. However, he delayed doing it until we were able, almost immediately, to reassure them as to my safety."

PEROSI'S NEW ORATORIO.

400 Children Will Sing in "Soul" at Pope's Jubilee.

ROME, Sept. 29.—Preparations are going on at the musical school founded by Abbe Perosi, the composer and director of the Sistine Chapel, for the rendering of a new composition of his on which he has been working for some time, and which is intended to render honor to the Pope during his Jubilee year.

The new composition is an oratorio entitled "Soul," and competent musicians who have had a chance to examine it declare that it is perhaps the best of the Abbe's

creations. Over four hundred children attend the school of music founded by the composer, and will all take part in the rendering of the new oratorio in the presence of the Pope, assisted by the members of the Sistine Chapel choir. The Pope, who is fond of music, has already had a glimpse of the new composition and seemed to be delighted with it.

The two Greig Concerts that had been arranged for October 16 and 23 at Queen's Hall, London, will be given as "In Memoriam" concerts. The programs will consist of the works which the composer, who was to have conducted, had himself selected for performance on those dates, and the artists chosen by him will be retained.

PROMOTING IRISH MUSIC.

Denis O'Sullivan in Europe Arranging for New York Festival.

Denis O'Sullivan, an Irish-American baritone, sailed for London last week on the *Oceanic* to begin preparations for an Irish music festival, to be given in New York during the Winter. For several years Mr. O'Sullivan has made an effort to revive public interest in the music of Ireland, and he believes that a festival will prove of great interest here, where, he says, there are more Irishmen than in the old country.

"It is my ambition," said he, "to see my

native music established in America on as high a plane of acceptance as it is in the music centres of Europe, and I purpose to establish here a festival on the lines of the Welsh Eisteddfod."

Mr. O'Sullivan will return in November.

Mme. Emma G. Beveridge has resumed vocal instruction at her Carnegie Hall studio, and Monday afternoons by appointment at her Brooklyn studio, No. 65 Seventh avenue.

Theodore Habelmann, formerly of the Metropolitan Opera House, has removed his studio to No. 909 West End avenue, New York.

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NEW YORK HIPPODROME
SUNDAY EVENING, DECEMBER 15

ZELIE DE LUSSAN MARRIES IN LONDON

Well-Known Opera Singer the
Bride of Her Concert
Accompanist.

LONDON, Sept. 28.—It has just been formally announced that Zélie de Lussan, the well-known opera singer, was married to Angelo Fronani, son of Emanuele Fronani, vice-consul of Portugal in Washington, in a Roman Catholic church here on September 11. The bridal pair is on board the White Star liner *Adriatic*, now on the way to New York.

Fronani is a pianist, who was Mlle. de Lussan's accompanist on her concert tour in the United States and Canada in 1904.

"The marriage of my daughter and Signor Fronani is at once a love match and an artistic partnership," said Mme. de Lussan to a reporter yesterday. "Both wished that their marriage be kept absolutely secret. I was the only other person at the wedding."

"Zélie has known Signor Fronani for several years. She will continue her operatic career. When she sings in concert he will play accompaniments for her. He is a brilliant musician."

Mlle. de Lussan, now Signora Fronani, is a New Yorker by birth, and began her career as a concert singer. Then she went into opera and joined the old Boston Ideals. After that she came to London and became a member of the Carl Rosa Opera Company.

Her *Carmen* was especially admired in London, and by command she sang the rôle several times before the late Queen Victoria. She returned to America several seasons ago in Maurice Grau's company. While at the Metropolitan she sang the title rôle in "*Carmen*," *Zerlina* in "*Don Giovanni*," and other parts. Later she was engaged for the Ellis Opera Company, of which Mme. Melba was the principal singer. In 1901 she was leading prima donna of the Savage English Grand Opera Company, and since has continued a successful career in concert and opera on both sides of the water. Recently she has been singing with the Moody-Manners English Opera Company at the Lyric Theatre here.

John Young Tours with Mme. Jacoby.

John Young, the popular tenor, began an extensive tour with Mme. Josephine Jacoby, of the Metropolitan Opera Company this week. These two artists appeared before audiences in Middleboro, Mass., Tuesday; Lowell, Mass., Wednesday, and Randolph, Vt., Thursday.

Emil Liebling a Visiting Director.

CHICAGO, Sept. 30.—Emil Liebling begins his new duties this season as visiting director of the piano department of the Kansas City Conservatory. Mr. Liebling will, of course, continue his activity here, but will visit the Kansas City school at regular intervals.

The theatre of Medicina is to open this month with the first performances of a new opera in three acts and four tableaux, entitled "*Infante Nozze*," the music of which is by a young artist of that city named Madoni.

AMBITIOUS REPERTOIRE OF OCEAN GROVE'S ORCHESTRA



THE OCEAN GROVE ORCHESTRA, TALI ESEN MORGAN, DIRECTOR

OCEAN GROVE, N. J., Sept. 30.—Many are aware that Ocean Grove possesses a good orchestra, but few know the amount or quality of work done by this organization during the season. The list which follows contains the repertoire of the orchestra as nearly as can be made out for the present season:

Handel, "*Messiah*;" Haydn, "*Creation*;" Rossini, "*Stabat Mater*;" Mendelssohn, "*Elijah*;" and "*St. Paul*;" Cowen, "*Rose Maiden*;" Gaul, "*Holy City*;" Geibel,

"*Nativity*;" Marks, "*Victory Divine*;" Edwards, "*Redeemer*."

Overtures. — Von Weber, "*Oberon*;" Kéler-Béla, "*Lustspiel*;" Mendelssohn, "*Hebriden*;" Rossini, "*William Tell*;" Suppe, "*Light Cavalry*;" "*Morning, Noon and Night in Vienna*;" "*Poet and Peasant*;" Thomas, "*Raymond*;" Adam, "*If I Were King*;" Offenbach, "*Orpheus*;" Herold, "*Zampa*."

Selections, etc.—Wagner, "*Lohengrin*;" Millöcker, "*Beggar Student*;" Herbert, "*American Fantasia*;" German, "*Henry*"

VIII Dances;" Verdi, "*Aida March*;" Wagner, "*Tannhäuser March*;" Bizet, selection and march from "*Carmen*."

Accompaniments from operas by Wagner, Meyerbeer, Verdi, Thomas, Rossini, Masse, David, Massenet, Puccini, Leoncavallo, also to many other songs.

Besides these the orchestra played hundreds of popular marches, selections and smaller numbers. This is not a bad record for an orchestra which assembles for the first time on the last day of June and disbands the 15th of September. A. L. J.

MRS. DAHLGREN'S MUSICALE.

Hostess Plays the Harp at Enjoyable
Lenox Society Function.

LENOX, MASS., Sept. 30.—Mrs. Eric B. Dahlgren entertained with a musicale at Rock Lawn last Friday afternoon. The artists were Mrs. Dahlgren herself, who played the harp to the accompaniment of Mme. von Bauer, of New York, a violinist. The program was greatly enjoyed.

Among those invited were Mrs. Morris K. Jesup, Mrs. Thatcher M. Adams, Mrs. William Pollock, Mrs. Natalie Schenck Collins, Richard Goodman, the Misses Goodman, Marshall R. Kernochan, Mrs. John S. Barnes, Mrs. George H. Morgan, Clementina and Sophia Furniss, Mrs. George W. Folsom, Mrs. J. Lawrence Lee, Harriet K. Wells, Mrs. T. Clay Dugan, Mrs. Fordham Morris and Mrs. W. Roscoe Bonsal.

Mr. and Mrs. Robert W. Patterson, Mrs. George S. Turnure, Mrs. Richard Starr Dana and her guest, Mrs. John C. Wilmerding; Mrs. S. Parkman Shaw, George Collier, Mrs. Giraud Foster, Mrs. Charles Carroll Jackson, Mrs. George Westinghouse, Rachael Aiken, General James H. Wilson, Miss Wilson, Elinor Wilson, Mrs. William D. Sloane and Mrs. William S. Kernochan.

Percy Pitt, the young English composer and conductor, has brought out a book of three "*Miniatures*" for the piano, consisting of a Gavotte and Musette, "*Lointain Passé*" and a Scherzino.

Norwegian Minstrel's Art.

The "*Violin Times*" for September has an account of an unusual concert given not long ago for the King and Queen of Denmark when they were visiting Norway. An aged minstrel, named Halden, who claims to be a direct descendant of King Harold Haarfager, played for them some of the ancient music of the Vikings on the lang-leik, the crude mediæval zither of the Norsemen (an instrument with one or two melody strings over a fretted fingerboard, and seven or more strings for accompaniment). The particular specimen used by Halden is described as "a rough, wooden, box-like thing," about three hundred years old. At the touch of the musician, who is eighty years old and has a long, snowy beard and hair, "it produced the wild melodies of the Vikings' songs of love and war handed down from generation to generation." The effect was "to bring tears to the eyes of many among the 350 guests who heard the weird music."

Lionel Mapleson Returns

Lionel Mapleson, the librarian of the Metropolitan Opera Company, returned Thursday of last week on the *Baltic*. This Summer Mr. Mapleson has been acting as librarian of the Royal Opera at Covent Garden.

The Lehrer-Gesangverein of Leipsic, consisting of 250 singers, recently took a trip to the Rhine to give concerts in Cologne and Wiesbaden, acting on an invitation of the Cologne Männergesangverein.

MR. SAVAGE SUES.

Claims \$20,000 Damages From Mme.
Norwood for Breach of Contract.

Application has been made on behalf of Adelaide Norwood-Brandt, known on the operatic stage as Adelaide Norwood, before Supreme Court Justice Seabury for permission to discontinue her suit against Manager Henry W. Savage for a cancellation of her contract with him.

The application was opposed by Savage's lawyer, who asserted that his client had instituted a suit against the singer for \$20,000 damages for breach of contract. Decision was reserved.

Mr. Savage avers that he engaged Mme. Norwood-Brandt to sing in "*Madam Butterfly*" and in other operas to which she might be assigned. He declares that she refused to sing because she wanted to create the rôle in this country. He had not made any such agreement with her, he declares, desiring the services of another singer for that purpose.

Dr. Perkins Resumes Work in Chicago.

CHICAGO, Sept. 30.—Dr. H. S. Perkins, head of the National College of Music, Chicago, known all over the Middle West as one of the most popular of conductors and choral organizers, has just returned from a Summer's outing at Rex Terrace, Elk Lake, Mich. Dr. Perkins came to Chicago just fifty years ago this month, and is probably the only music teacher in Chicago who came here as early as 1857.

C. E. N.



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BALTIMORE SOCIETY TO SING NEW WORKS

**Saint-Saens and Wolf-Ferrari
Will Supply Pache with
Novelties.**

BALTIMORE, Md., Sept. 30.—The Baltimore Oratorio Society assembled for the first time this season on September 30, in the main hall of the Peabody Conservatory of Music. The society's schedule for this season includes Asger Hamerick's "Life, Death and Immortality," a short work by Camille Saint-Saens, and another work by the Italian composer, Wolf-Ferrari, director of the Conservatory of Music at Venice. All of the works will be given for the first time and have been written and dedicated in honor of the organization which is to give them and the conductor, Joseph Pache.

During Mr. Pache's recent trip to Europe he determined, if possible, to induce some of the greatest living composers to write something to be sung by his society this Winter. He met nearly all the composers personally, and was in correspondence for several months with Saint-Saens, Asger Hamerick, Giacomo Puccini, Dr. Max Bruch, Engelbert Humperdinck, Wolf-Ferrari and Albert Fuchs, composer of "Selig Sind Die Die in Dem Herrn Sterben."

In several instances the composers answered that their decision depended entirely upon the money guarantee that would be made them for their work. Humperdinck declared that unless he was assured \$1,250 from the first performance it would not be worth his while to write the music as requested. Max Bruch at first consented, then withdrew his consent and finally said he had decided to abandon composing entirely for the present. Puccini frankly declined to give the matter any attention. Saint-Saens and Wolf-Ferrari, however, indicated that they would be glad to contribute to the program of the Oratorio Society's concert. Their works will probably arrive in about a month when rehearsals of them will be begun.

In the meantime the rehearsals of Hamerick's oratorio will be continued. This oratorio, while not entirely new, will be sung for the first time in its present revised and completed form. It was written at the request of Mr. Pache some years ago

and was then given in its incomplete form by the Oratorio Society. It has been transformed into a practically new work.

On October 1 Mr. Pache resumed his work with the York, Pa., Oratorio Society, of which he is conductor.

The Philadelphia Orchestra, Carl Pohlig, director, will give a series of five concerts at the Lyric on Monday evenings, November 18, December 16, January 13, February 3 and February 24. Four soloists have thus far been engaged, as follows: Mark Hambourg, Josef Hofmann, Fritz Kriesler and Mme Gadschi. The fifth soloist will shortly be announced.

The Baltimore Choral Society, R. Leroy Haslup, conductor, began its fourth season October 1 at the Grace Baptist Church, where rehearsals will be held weekly. Two large concerts will be given and several smaller performances. During the season the 250 members of the society will sing "The Children's Crusade," by Gabriel Pierné. The following officers were elected for the season: Robert Leroy Haslup, conductor; William H. Cole, president; Charles H. Stackhouse, vice-president and assistant conductor; William G. Welsh, treasurer; Harry J. Quick, secretary; Jennie Armstrong, pianist.

The Brantly Baptist Church has purchased the large organ which is being used for recitals and accompaniment at the Jamestown Exposition. It will be brought to Baltimore and installed in the church as soon as the Exposition closes, December 1. It is understood that the price was about \$5,000.

Director Harold Randolph, of the Peabody Conservatory of Music, has arranged a series of lighter concerts, of an explanatory character, for the younger pupils, using compositions written by the great composers in a light vein. The Conservatory opened October 1 with an increased enrollment, several additions to the faculty and new features in keeping with a progressive spirit. W. J. R.

BALTIMORE'S NEW CHORAL SOCIETY

**Charles H. Bochau Organizing Chorus
for Presentation of Short Cantatas
and Oratorios.**

BALTIMORE, Md., Sept. 30.—Charles H. Bochau, a well-known musician of Baltimore and a graduate of the Peabody Conservatory of Music, is planning the organization of a large choir of first-class voices for Sunday evening concerts. The proposed chorus will contain 150 voices and will be drilled for the presentation of short cantatas and oratorios.

Mr. Bochau has been promised the hear-

ty co-operation of a large number of musical Baltimoreans, and is confident of the success of the project.

He is probably one of the best known of the younger musicians in Baltimore. Although a native of Germany and of French extraction, he came to this country at an early age and took up the study of music



CHARLES H. BOCHAU

**Baltimore Musician and Teacher Who Is
Forming a New Chorus**

at the Peabody Conservatory. He received his diploma in 1899. He studied piano under Richard Burmeister, theory under Asger Hamerick, then director of the Peabody, and voice culture under Edward Heinendahl. For several years Mr. Bochau was the director of the Arbeiter Männerchor, with which he recently severed his connection. He is superintendent of music at the Maryland School for the Blind, choir director of the Westminster Presbyterian Church, and a member of the Peabody faculty. W. J. R.

Mrs. W. Harry Teasdale, of Savannah, Ga., author of "Self Help" for vocal and piano students in tone relation and intonation, announces that owing to a slight delay on the part of the printer, the work will not be ready on the date previously advertised, October 1, and the introductory price (fifty cents) has therefore been extended to October 15.

Felix Dahn, of Munich, has been engaged as singer and regisseur for the Royal Opera in Berlin.

DRESDEN PREPARING FOR MANY CONCERTS

**New Works by Felix Draeseke
to Be Produced During
the Season.**

DRESDEN, Sept. 24.—The concert season is drawing near. There will again be five Philharmonic Concerts under the artistic direction of Stadtrat F. Plaetner, the soloists of which will be Herr Feinhals, of the Munich Opera; Frederic Lamond, pianist; Amy Castles, soprano; Stefi Geyer, Edyth Walker, Eugen Ysaye, Franz Naval and Marguerite Caponsachi, cellist. The soloists of the Lensinger Quartet concerts will be Alfred Reisenauer, Alfred Grünfeld and Severin Eisenberger. Max Lewinger's programs are of high interest, and he will bring out some important novelties.

The Berlin journal, "Die Musik," has published a separate booklet entitled, "Richard Wagner Kalender auf des Jahr 1908." It contains various pictures of Wagner by Klinger, Herkomer, A. Scharf, Kietz, Volton, also some valuable literary contributions by Ermisch, Seidl, Sternfeld, Pfeilschmidt and Mey, as well as drawings by Boehler, and portraits of Minna Wagner and Hans von Bülow. It is altogether a most interesting book.

Felix Draeseke, who was one of Wagner's personal friends, has lately finished several new works, one of the most important being "Merlin," an opera in three acts. The others are orchestral compositions. His "Sinfonia tragica" will be performed under Arthur Nikisch's baton in the Gewandhaus, Leipzig, this Autumn. His booklet, "Die Konfusion in der Musik" has created quite a stir in the musical world.

Natalie Haenisch, one of Dresden's leading singing teachers, has resumed her work. She has several talented American pupils in her class. One of them is Miss Kaufmann, who is sure to be heard from ere long. A former pupil of Mme. Haenisch, Mrs. MacGrew, has accepted an important position at the Breslau Opera.

Dresden's famous critic, Ludwig Hartmann, has lost his wife, who died suddenly of apoplexy. Hans Giessen-Buff, the well-known tenor, likewise died quite suddenly. He was full of plans for his concert programs for the season.

Eduard Lankow, the gifted basso, who for some time was attached to the Royal Opera here, has left Dresden for Frankfurt. He is a singer of quite remarkable gifts.

A. I.



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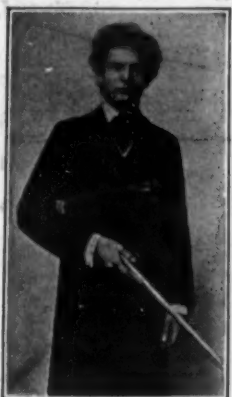
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MINNEAPOLIS ORCHESTRA TO EXTEND ITS SCOPE THIS SEASON



THE MINNEAPOLIS SYMPHONY ORCHESTRA, EMIL OBERHOFFER, CONDUCTOR

MINNEAPOLIS, Sept. 30.—The Minneapolis Symphony Orchestra and the Philharmonic Club are now under the management of the Orchestral Association of Minneapolis, a recently incorporated body, the members of which include the subscribers to the guarantee fund of \$90,000 for three years.

The new officers of the association are E. L. Carpenter, president; E. J. Phelps, vice-president; and Charles Chadbourn, secretary and treasurer. Fifteen directors, chosen from the membership of the association will, with the officers, assume general charge of the affairs of the concerts given by orchestra and chorus.

From the beginning the orchestra has received the loyal support of Minneapolitans, but this, the coming season and the fifth in the history of the orchestra, promises to

be the most brilliant of all and one which will stand comparison in the character of music to be given and the artists secured with any orchestra in the country.

The orchestra is now on a high plane, both artistically and technically, and the credit is due to Emil Oberhoffer, the conductor, who has done more for music in this city than any other one man. Mr. Oberhoffer possesses all the attributes of the great conductor—intelligence, temperament, musical judgment and keen discrimination and a personal magnetism and an enthusiasm which inspire his men and his audiences.

The orchestra has also achieved fame more than local during its short existence, having been received with the greatest enthusiasm in other cities of the Northwest, and return engagements have already been solicited. A number of negotiations are now pending for the orchestra's services in a series of Spring festivals, and the or-

ganization is expected to further extend its reputation.

The members of the orchestra are all engaged on a salary basis and this enables the conductor to have the necessary rehearsals for good work. The personnel of the orchestra will remain practically the same as last season, excepting some changes being made for its improvement.

The regular course of concerts will include ten in number, all to be given Friday evenings. The regular Christmas performance of "The Messiah" will be given and it is expected that some Sunday concerts, a feature of the orchestral work which proved so popular last year, will also be given.

Some of the greatest artists of the day have been secured for the orchestra, including Paderewski, Carreño, Maud Powell, Jean Gerardy, Mme. de Cisneros and Charlotte Maconda.

Among the symphonies to be given are

Beethoven's Choral Symphony No. 9, which will be given with the Philharmonic Club and a quartet of noted singers, and the "Eroica" Symphony, by the same composer. The other symphonies to be given include Brahms's Symphony No. 4 in E; Mozart's Symphony in G minor, and Symphonies Nos. 4 and 6, the latter the famous "Pathétique," by the great Russian composer, Tchaikowsky. Other composers whose best works will be given are MacDowell, Berlioz, Dvorak, Richard Strauss, Massenet, Mendelssohn, Grieg and Wagner.

One of the most interesting concerts of the series of ten will be the production in concert form of the Wagner opera, "The Flying Dutchman," given by the Philharmonic Club and Orchestra with the assistance of five soloists.

Berlioz's "Damnation of Faust" will also be given by the Philharmonic Club and Orchestra with fine soloists. E. B.

SINGS BROTHER'S SONGS.

Josephine Mildenberg Plans Unique Recitals for the Coming Season.

Josephine Mildenberg, the gifted New York soprano, has returned to the city and announces a series of recitals to be given in conjunction with her brother, Albert Mildenberg, the composer and pianist, at her handsome residence studio, No. 136 West Seventy-seventh street. During the holiday season Miss Mildenberg will make a tour of the middle West, singing many of her brother's new works, written during his present lengthy sojourn in southern Europe.

Though Miss Mildenberg gives but a portion of her time to teaching, her splendid results in this line, during the past several seasons, have brought numerous requests from throughout the country for instruction in voice production, and repertoire, including in their number teachers of the art of singing. Miss Mildenberg's own singing is the best proof of her mastery of the bel canto school of singing, as taught by the old Italian masters, and her fine musicianship enables her to give her artist pupils a repertoire of all the old and modern schools of composition. Miss Mil-

denberg is also a pianist and linguist of marked ability, which makes her salon singing, in which she accompanies herself, a delight to those who have the opportunity of knowing this charming phase of her art.

Mme. Pappenheim Begins Season.

Mme. Eugenie Pappenheim has reopened her studio at the Evelyn, No. 101 West Seventy-eighth street, New York, and she is now forming her plans for the season. A good many of the old students have begun their lessons in voice culture and new applicants are received every day. There is every indication of a very busy season for the well-known artist and teacher.

Institute of Musical Art Opening.

The Fall examinations for entrance to the Institute of Musical Art began Tuesday and will continue hereafter daily until the opening of the Institute, October 14. The return of students following the regular and post-graduate courses indicates so large an attendance that it seems probable that the limit of registration will be reached very early in the season.

MORE BROOKLYN OPERA.

Allied Arts Singers Will Present "Martha" on December 2 and 9.

Among the interesting announcements of the week, in Brooklyn, was that of the Allied Arts Association to the effect that Brooklyn is again to have a grand opera by Brooklyn's singers. When this active association announced in the Spring of last year that they were to produce the "Magic Flute" at Association Hall, it was treated somewhat as a joke, but not only did they make good, but they surprised everybody with their clever performance; and now when they announce that "Martha" will be put on with all its scenic effects, and with full cast, chorus and orchestra, the announcement must be taken seriously.

The dates selected are December 2 and December 9, and the place Association Hall. Alma Webster Powell is to sing the leading rôle and Katherine Noack Fiqué the dramatic soprano rôle of Nancy. Many of the successful singers of the "Magic Flute" will be in the cast, including Margaret Steinberger, who made quite a hit as *Papagena*. A committee of ten, including Carl Piqué, the director, is busy

selecting the rest of the cast.

Eugene V. Brewster, president of the association, will manage the business end of the affairs as heretofore.

Joachim's Violin Not Fond of Society.

Joseph Joachim was once invited to a dinner party at the residence of one of the most powerful scions of the dynasty of Bleichroeder. The prince of the dynasty said to himself that it would be well to have an artist of such eminence at dinner, as it would enable him to provide his guests with a fine concert in an economical manner.

The great violinist, not divining his ulterior motive, accepted the invitation and the financier remarked, carelessly:

"You will bring your violin along, won't you?"

"I thank you in his name," replied Joachim, "but my violin never dines out."

Mr. Goudekot Resumes Teaching.

Martin Goudekot, the well-known baritone, has returned from his vacation and has reopened his studio at No. 69 West Ninety-third street, New York, for vocal instruction.

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By Dr. F. Ziegfeld, Head of the Chicago Musical College

The possibilities of an American securing a musical education at home have increased so enormously within the last fifteen years that there is absolutely no necessity for a trip abroad for this purpose. We have secured the best that the foreign fields can furnish if that is an inducement, and, what is possibly better, have nourished native talent so that it is now capable of giving instruction, even in the higher branches of music.

It would not be either fair or fraternal to draw comparisons with the schools of music in Germany, Italy or England that have the prestige of age and all the environment of an art heritage to draw from, and contrast with them the newer institutions in the United States that are singly and solely devoted to musical culture in its broadest and its highest sense.

American institutions are conducted upon different lines from those abroad, but our representative schools are patterned after the greatest schools in Europe, and I should say have in a very large measure incorporated their best features.

We are more progressive and the national pace is quicker in every direction. It is hard to make the average American appreciate that Art is a long process and that Music is a jealous mistress. While we may be lacking in some of the more leisurely qualities that are essential to the best achievements in music, we are constantly coming into a better appreciation of the ancient maxim: "Make haste slowly."

The opportunities for an American getting an excellent schooling in music right at home have never been better than today. The fallacious fad of going abroad for such purpose has run its race in all reason.

EIGHT OR EIGHT-FIFTEEN?

Boston Agitated Over Discussion as to When Symphony Concerts Shall Begin.

Boston, Sept. 30.—Is there a single good and obvious reason, except the unbroken custom of twenty-six years, why the evening concerts of the Symphony Orchestra should begin at 8 o'clock instead of 8:15? That's what a goodly portion of Symphony patrons want to know, on account of the opposition that has developed over the proposal of the change to the later hour.

To the answer from the suburbanites that they must catch cars after the concert, the eight-fifteenters reply that not one of the concerts of last season continued more than two hours, and most of them ended by 9:30 or 9:45. With a beginning at 8:15, scarcely two of them would have lasted beyond 10 o'clock, and there is no reason to suppose that Dr. Muck will make any lengthier programs for the new season than he has in the past. A relatively small part of the audience at the concerts of Saturday evening comes from the remoter suburbs. Ten o'clock is not a late hour at which to ask such hearers to make their way homeward, and with a beginning at 8:15 they would gain a quarter of an hour in their coming to the concerts, when le-

way in time is often more useful and agreeable.

At the statement from the conservatives that any change in anything concerned with the Symphony Orchestra is not to be heard of, the progressives assert that on the part of those very conservatives grunting over too early a beginning has long been a weekly pastime from October through April in the corridors of Symphony Hall, especially when one of them chanced to arrive a little late and had to obtain his idea of what was being played inside through the cracks of the unopening doors.

Thanks to Dr. Muck—and his cigarette—late comers last Winter had the consoling assurance of at least five minutes' leeway. They might be much more consoled did they know that their grace was not dependent upon the rate of combustion in the conductor's cigarette, but upon an official largess of fifteen minutes more. Besides, when the orchestra goes to New York, or Philadelphia, or Chicago, its concerts begin at 8:15, and sometimes the programs are longer than they are in Boston.

If you have an idea on the subject and must see it in print write to the "Transcript."

Boito's "Mefistofele" which will be given at both the Metropolitan and the Manhattan this season, has not been heard in New York since the later years of the Grau régime at the Metropolitan, when Margaret McIntyre, the Scotch soprano, was the *Marguerite* and *Hélène*.

INCORPORATED ORATORIO.

York Society Takes Steps Toward Permanent Establishment.

YORK, PA., Sept. 30.—As a step toward the permanent establishment of the York Oratorio Society, it was incorporated last week by the County Court. The incorporators are A. B. Farquhar, M. B. Gibson, D. P. Klinedinst, C. C. Frick, S. C. Frey, P. A. Small, George S. Schmidt and Warren J. Raffensberger.

Joseph Pache, the conductor, is expected here in a few days, and a meeting of the board of governors will be held to play the Winter and Spring work of the chorus.

The first Fall meeting of the chorus will be held Tuesday evening, October 1, in the auditorium of the York Collegiate Institute for the purpose of organization and classification of voices.

It being an impossibility for the oratorio society to procure the Opera House for April 24 and 25, the dates when the Damrosch orchestra was anxious to play here, the manager, Loudon Charlton, has stated that he can bring his musicians here for the Spring festival, April 9 and 10, or any days of the week of April 6. The matter will be given due consideration by the board of governors of the society, and some arrangement probably entered into by which the Damrosch orchestra may be heard here at the Spring festival.

Grieg and His Royalties.

There are very few amusing anecdotes told of Grieg. He was so serious minded, so devoted to his music, that he failed to see humor in anything. He went to the opera at Covent Garden in London last year and was much astonished when some of the spectators recognized him. While waiting outside the house for his brougham a man came up to him and asked him to write his autograph on the program. "I will, if you bring my carriage here," was Grieg's reply. Grieg had little esteem for the orders the sovereigns desired to confer on him. "Much better for me that they should buy my music than give me a little gilt souvenirs," was one of his naive remarks to a friend to whom he was showing his decorations. Whenever, besides, an American visited him at his hermitage near Bergen, the beginning, middle and end of his conversation was usually the failure of publishers of music in America to pay him royalties. Say what the visitor might of American appreciation of the composer, Grieg returned again and again to the lacking royalties.

NEW BOOK ON SINGING.

"The Commonplaces of Vocal Art," by Louis Arthur Russell.

Louis Arthur Russell, who has been a frequent contributor to the literature of music, has a new work to his credit, fresh from the press of the Oliver Ditson Company, of Boston. In "The Commonplaces of Vocal Art" Mr. Russell gives a plain statement of the philosophy of singing, as set forth on the title page, "in a series of informal chats with vocalists, teachers, students, platform-speakers and all others who wish to use their voices correctly."

The discussion is exceedingly interesting and is of a nature to appeal as strongly to the professional as to those who take pleasure merely in listening to singing. "To sing well is not an easy task," states Mr. Russell, "yet when one is well equipped with correct subconscious habits properly established, it appears a simple matter, not only to the listening spectator, but to the singer himself; and this apparent ease of singing, to one who 'knows how,' is so deceptive as to cause us to think 'effort' entirely lacking; but if we allow this illusion to prevail we soon find that, to attempt to sing without controlling muscular effort, will surely bring disaster."

De Pachmann and the Musical Cabman

An amusing little story is told of an incident that occurred on one of Vladimir de Pachmann's concert tours in Germany.

On one occasion, owing to a train delay, the pianist arrived in Chemnitz (Saxony), only an hour or so before the commencement of his concert. Accompanied by his manager and secretary, he asked a cabman at the station to drive the party to the hall where the recital was to take place. With a broad smile, the cabbie said: "You gentlemen can save yourselves the trouble. I myself have tried for the last three days to get a ticket, but the house has been sold out for over a week. If I could get in there, I wouldn't be here."

Gabriel Dupont, the composer of "La Cabreria," recently played the music of his new work, "La Glu," which is to be heard at the Paris Opéra this season, at the residence of Heugel, his publisher, in the presence of Massenet, Gabriel Fauré and Camille Mendès, who seemed to be favorably impressed.

The municipal council of Tournai has decided to name one of the streets of the city after Jules Massenet.



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FRENCH CHORUS FOR LONDON CONCERTS

Colonel Mapleson Organizing Unique Choral Union for Performance of Standard Works.

LONDON, Sept. 26.—Of the numerous projects that have been made practicable by the Entente Cordiale the latest, namely, the establishment in London of a French Choral Union, is surely one of the most interesting. Somehow, it has happened that French singers, however eminent they may be, have rarely had an opportunity of being heard in England, and it is with a view of giving them a proper hearing that five members of the Société Internationale de Musique have placed at the disposal of Colonel Mapleson a sum of 20,000 francs for the permanent establishment of a French Choral Union here.

As Colonel Mapleson explained in an interview with a representative of the "Pall Mall Gazette," there are a large number of French residents in London who have both the gifts and the desire to become members of the Union, and when they present, as they hope to do, the great works of Massenet or of Gounod, or of any French composers that have not been performed here, it is intended to bring over a quartet of artists from the Grand Opera in Paris with a number of chorus singers, to be supplemented by a certain number already resident in London.

"The performances will not necessarily be confined to French works, but the performers will be French singers," said Col. Mapleson. "French chorus singers are really wonderful. They have so much temperament and put so much vitality into their work, and their excellence is not limited to one set of voices, but is common to all. In England, while one finds the basses are excellent, the tenors are weak; but in France tenors and basses are alike good."

"And then," Colonel Mapleson continued, "we shall bring over French orchestras from time to time. The experiment was tried by M. Lamoureux, and proved very successful indeed, but, owing to his death, his project of bringing the Lamoureux orchestra periodically to London fell through."

Colonel Mapleson, it may be mentioned, has just been re-elected president of the Société Internationale de Musique, Paris, and the French Government recently conferred the cross of the Legion of Honor on him for signal services rendered to French lyric art.

Kelley Cole at Bennington, Vt.

Mr. and Mrs. Kelley Cole have returned to Bennington, Vt., for a two weeks' rest before their return to New York for the Winter's work. Mr. and Mrs. Cole have spent the Summer in Bar Harbor, Me., where their services have been in constant demand. Mrs. Cole (Ethel Cave Cole), has played for Campanari, Mrs. Francis Wellman (Emma Juch), Petschnikoff, with decided success.

FIFTIETH ANNIVERSARY AS A SINGER

Alfred Giraudet Celebrates Event With His American and French Pupils--A Notable Career.



ALFRED GIRAUDET AND HIS PUPILS

The photograph reproduced herewith shows Alfred Giraudet surrounded by his American and French pupils, on his fiftieth anniversary as a singer and his fortieth anniversary as a teacher, celebrated at his country home near Trouville, France.

M. Giraudet began his career at the early age of twelve, as a concert singer, his voice at that time being a pure soprano. His later development as a Basso Profundo is a matter of musical history. At twenty-one he sang the rôle of Marcel

in "Les Huguenots" at the Grand Opera House in Paris. Continuing his operatic career he began teaching at twenty-two, accepting later the first professorship of the National Conservatory of Paris, which position he held for twelve years before coming to America.

M. Giraudet will not return to New York this season—much to the regret of his old pupils, many of whom, however, have followed him to his home in France to continue the work begun here last season. It is not too much to say that M. Giraudet is one of the greatest masters of to-day.

Mrs. Turner-Maley Returns.

Mrs. Florence Turner Maley has returned from an enjoyable Summer vacation to her new residence No. 601 West One Hundred and Thirty-sixth street. Mrs. Maley has been the principal soprano soloist of the West End Collegiate Church in West Seventy-seventh street, New York.

Miss Denison Resumes Teaching.

Emma K. Denison has returned from Williamsport, Pa., where she has a large class during the Summer in vocal instruction and has resumed her lessons at her residence studio, No. 113 West Twelfth street, New York.

Mr. Wertheim's Successful Pupils.

Max Wertheim, the grand opera tenor, concert singer and voice specialist, has resumed teaching for the season at his studios, No. 463 Central Park West, New York, and at the Pouch Gallery, No. 345 Clinton avenue, Brooklyn. Among Mr. Wertheim's most successful pupils are Lucille Brocker, dramatic soprano; Henry Fienberg, who will shortly sing the leading tenor rôle in "Il Trovatore" with the Van den Berg Opera Company, and Herbert Pollard, as actor, formerly with Charles Frohman's companies, who possesses a lyric tenor of very beautiful quality soon to be heard in a Broadway musical production.

NEW CHORUS FOR WILMINGTON, DEL.

First Appearance to Be at Concert on October 29--Symphony Orchestra Also Makes Plans.

WILMINGTON, DEL., Oct. 1.—The musical season in Wilmington will open on October 29, when a special chorus of forty-five of the city's best voices will give a concert in the New Century Club Auditorium. This concert is given under the auspices of Trinity Choir, and on this occasion the choir will be augmented by the foremost local singers. A number of glee and part songs will be sung, the soloists being the well-known New York baritone, Charles Norman Granville, and Mrs. Elsie Swift Faulkner, one of Wilmington's most prominent and talented violinists.

This chorus will be under the direction of T. Leslie Carpenter, who has led with much success the Wilmington Chorus, Wilmington Opera Club and Musical Art Society. Plans are under way to have this special chorus a permanent organization. Wilmington boasts of a number of fine voices, and with a well-balanced chorus and an able leader, the public should enjoy some splendid concerts.

The Wilmington Symphony Orchestra, under Prof. Rodemann, promises three concerts during the Winter and with the four concerts by the Philadelphia Orchestra, under Herr Pohlig, there will be no lack of musical life in the city during the Winter.

M. S. C.

MUSIC FOR ROOT.

Mexican Composers Write Melodies to Honor Secretary on His Visit.

MEXICO CITY, Sept. 20.—The entertainment committee which is to welcome Secretary Elihu Root in Mexico left Mexico City on a presidential special train to-night and proceeded direct to Laredo, Tex. Mr. Root will be met at Laredo, and from that point he will travel in the presidential car.

The details of the program for his entertainment are being rapidly worked out. Already the famous Mexican composer, Presea, has written a special march by order of the government, dedicated to Secretary Root, which will be played by the famous police band. Another Mexican composer, Lardo de Tejada, has written a fantasia entitled "Souvenirs of Mexico." This score will be presented to Mr. Root after its rendition.

Singer Prostrated by Over-Study.

Julia Levine, a member of the chorus of the Manhattan Opera House, of No. 170 East Sixty-first street, New York, is suffering from nervous breakdown as a result of over-study. She has been in the chorus for seven years and recently began to study, with the object of perfecting herself for solo parts. Although she was advised to stop work for a time, she refused to do so, and her condition became so serious that her friends last week took her to Bellevue Hospital. It is thought that with a rest of several weeks she will regain her strength and be able to resume her work.

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NEW YORK, SATURDAY, OCTOBER 5, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

All communications intended for publication in "Musical America" should be addressed to the Editorial Department.

OPERA SINGERS IN CONCERTS.

A perusal of the lists of artists to be heard in public this season reveals the growing tendency of singers who have first won their spurs on the grand opera stage to branch out into the domain of concert work, undertaking more or less extended tours either before or after their season of opera at the large New York institutions. This tendency is viewed askance in some quarters as an encroachment on the territory of those who have devoted their energies to preparation for the concert stage alone, and in consequence thereof feel themselves entitled to first consideration at the hands of concert committees and managers.

The subject is one that admits of two points of view, and while the stand taken by the average concert artist is readily comprehensible, there is much to be said in justification of the opera stars who desire a broader field than their special line of activity offers. The attitude of the concert singer is clearly set forth in a letter received by MUSICAL AMERICA from one of the most widely-known and liberally paid of American singers, from which the following is extracted:

"One of the puzzling features of our profession is the preference shown by the directors, committees and managers of musical organizations for operatic artists over those who devote their entire attention to

concert work. With the operatic artists concert engagements are a thing apart; they are generally considered just so much 'easy money.' In their regular professional work there are exacting rehearsals, and they are paid so much per month or by the performance; when they accept a concert engagement they get a fee usually far in advance of what they receive in opera, and pay just as little attention to the program as is consistent with their rank and dignity. Their business is opera, and naturally they have little interest in such outside affairs as concerts."

While the writer doubtless has some ground for a modified version of such a criticism as this, it is plainly unjust to classify all the opera singers who appear on the concert stage as indifferent to their environment and public. Two or three of the most eminent readily come to mind who throw themselves into their concert work quite as seriously and conscientiously as into their rôles on the opera stage, and whose choice of compositions for their concert and recital appearances indicates a rare degree of artistic discernment and individual character. Of course it is disastrous for the general tone of a performance if a soloist refuses to fit into the frame of his surroundings, and such an one is not worthy of the highest ranks, but the really greatest artists on the opera stage are as staunchly loyal to their ideals when engaging in concert work as in opera. Those whose voices have made them conspicuous in the opera world but who have little art for concert work would far better restrict their appearances to the sphere for which they are adapted. Otherwise, they not only overcrowd the ranks of concert soloists, but, as well, minister in a questionable manner to the public's musical needs.

"The laborer is worthy of his hire in every calling," continues the writer, "even a concert specialist should come under this head; but the invariable disposition of the engaging powers of musical organizations in selecting soloists is to pay an operatic artist any fee that is asked, and then to cut down the pay of the concert singer to the minimum. It would seem that those who are supposed to minister to the people with the best music for the pleasure and aesthetic advancement of the community, could afford to reward those who serve its interests solely with all their artistic might, more adequately and less grudgingly."

The justice of this plea is manifest. Any tendency on the part of committees to reduce the scale of remuneration for artists who devote themselves exclusively to their own sphere, in order to meet the demands of their colleagues of the opera, cannot be too warmly decried as destroying a failure to recognize and do justice to the importance of the concert singers' achievements.

The opera singer whose voice and art are equally adapted to concert work is surely acting a legitimate rôle in pursuing both lines; on the other hand, his colleague who is essentially an opera singer and no concert artist, cannot be upheld for trading on the prestige he thinks his connection with a large grand opera institution may lend him, in order to draw high fees at concerts where singers who have been specially trained for that sort of musical work could earn them more satisfactorily to all concerned.

Singers should be judged as to their value by concert committees according to the suitability of their talents, the purpose under discussion, and quite apart from the connection any of them may have with large opera houses.

"It is very significant of the trend of the times that most of the cities in the Middle West which the Boston Symphony will visit next January have had it specified in the contracts that they want only the orchestra and no soloist," observes Mr. Henderson in the New York "Sun." While there is unquestionably such a tendency, it may hardly be viewed as forecasting a general practice of eliminating soloists at orchestra concerts. The effect of announcing an assisting artist of international fame is al-

ways apparent in the box office receipts, and while the introduction of one or more solo numbers destroys, in the minds of one class of auditors, the balance of a symphonic program, to others it comes as a pleasing contrast. There is unquestionably a decided advantage in the movement on the part of the Boston Symphony Orchestra, to cut down on the number of soloists. By concentrating the funds usually set aside for this purpose, the managers of the orchestras are enabled to engage artists of the highest rank, who are likely to enhance rather than destroy the appreciation of the programs.

The Sunday editors of the New York "World" have been trying to introduce into America the limerick fad, which is so popular in England just now. Last week Oscar Hammerstein was induced to contribute an incomplete specimen of his art, with the following results:

"A singer with a voice operatic,
While singing a solo dramatic,
Stopped short on high C
And exclaimed: 'Goodness me!'"

The best termination to this rhythmical effort of the versatile impresario, in Mr. Hammerstein's own judgment, was "It's those cocktails that I have been at, hic!" submitted by one of the contestants. Other contributions of perhaps equal merit were: "My versatile voice is erratic"; "G sharp has A flat in my attic"; "The ceiling's too low—that's emphatic"; "My thorax can't stand the chromatic," and "That sounded just like Truly Shattuck."

AN AMERICAN'S VIEWS.

Ernest Urchs Writes of Musical Performances He Has Attended in Europe This Summer—Predicts Success for "Tales of Hoffman" in New York—Is Changing His Attitude Toward "Salome."

In an interesting letter from London to MUSICAL AMERICA, Ernest Urchs, head of the concert and art department of Steinway & Sons, writes interestingly about his impressions of some of the European musical performances. Mr. Urchs is widely known as an accomplished pianist and a musician of high attainments. His views will be read with interest:

"I have heard a number of pianists, and a few days ago I made a trip to Gloucester to hear Mischa Elman play, and I am charmed with his art. Incidentally, I met two or three friends who participated in the same concert, that is, Marie Brema and Plunkett Greene. In Berlin I heard D'Albert's opera, 'Tiefland,' which was a disappointment to me, probably because I expected to hear the highest from D'Albert."

"I also saw 'Salome.' This is weird and fascinating, intensely interesting, and whilst I at first objected to what appeared to be a Puritan spirit on the part of J. Pierpont Morgan and others, in prohibiting further performances of this opera in New York, I am not so certain but that they were right."

"If Hammerstein brings out the 'Tales of Hoffman,' by Offenbach, I think he will make money. The performance is most interesting, and not too heavy for popular comprehension, but, on the other hand, so much better than we are accustomed to from Offenbach in America that this composer is hardly recognizable in this particular opera."

"I understand that Savage has the rights for the 'Merry Widow.' I saw this in Dresden. Of its kind it is excellent, and ought to afford a great deal of entertainment for the public and some money in the pocket of Savage."

"The London season offers nothing at present, with the exception of Promenade Concerts and a few theatres. I must confess that I have seen nothing here except a performance at the 'Empire,' which was of a higher order of vaudeville and better performed than any similar entertainment I have seen in the United States."

"One thing that strikes me in all the theatres in France, Germany and England, even if they are only theatres of the smaller order, is that the orchestras are larger and better-trained than our theatre orchestras, and where it performs during the entracte the music is of a higher order than that offered to us in America. Something, by the way, that I have protested against many times."

"I go from here to Paris, on Sunday, remaining about twelve days, and sail on the Bluecher from Cherbourg on September 27, and arrive at New York about the 6th of October."

"Very truly yours,
"ERNEST URCHS."

PERSONAL TIES



JOHN McCORMACK.

McCormack.—John McCormack, the Irish tenor, who will sing leading rôles at Covent Garden during the season about to open, is the youngest tenor that has ever been engaged for London's historic lyric stage, as he is only twenty-four years old. At the St. Louis Exposition he attracted considerable attention by his singing of Irish folksongs. Since then he has studied in Milan and won success in both Italy and England.

Lehar.—Franz Lehar, composer of "The Merry Widow," now being produced in this country by Henry W. Savage, has just completed another operetta, "Mytilav," which will be given for the first time in Cologne.

Hall.—Glenn Hall, the American tenor, who has spent the past year in Germany, studying under Mrs. Arthur Nikisch and who made his London début during the season, is to give another recital in London next month.

Alten.—Bella Alten, of the Metropolitan Opera House for three years past, who has been persuaded to return to New York again this season, contrary to her original intentions, had to secure her release from a contract she had signed with the management of the Berlin Komische Oper in order to do so.

D'Albert.—Eugen d'Albert, the pianist, will be so absorbed in the productions of his operas this season that he has decided to refuse all concert engagements.

Sharpe.—Ernest Sharpe, the American basso, formerly of Boston, who made a specialty of songs by American composers in his concert appearances in England and on the Continent last season, has announced another series of recitals of "Songs from the New World" for London this Winter.

Busoni.—Ferruccio Busoni, the pianist, who has left Berlin for Vienna to assume the duties of his position as Emil Sauer's successor at the Vienna Conservatory, will be one of the soloists of the forthcoming Cardiff Music Festival.

Scharwenka.—Xaver Scharwenka's opera "Mataswintha," which was first produced in 1806 in Weimar, will be given at the Metz Stadttheater this season as a novelty.

Chaliapine.—Feodor Chaliapine, the Russian basso, who sails for this country in October to join the Metropolitan Opera House forces, will return to Europe at the beginning of March to fill engagements in Milan, Monte Carlo and Barcelona, after which he will begin a prolonged engagement at the Paris Opéra.

Weed.—Marion Weed, of the Metropolitan, will sing *Herodias* in performances of "Salome" in Amsterdam, Rotterdam and The Hague before returning to New York.

Renaud.—Emiliano Renaud, the pianist, has returned from Europe, where he spent his Summer vacation, and is now a member of the Indianapolis Conservatory of Music faculty. He has a large class of pupils.

ECHOES OF MUSIC ABROAD

HEINRICH GOTTLIEB - NOREN'S

"Kaleidoscop," which was one of the most striking novelties heard at the festival of German composers in Dresden in the early Summer, is the subject of an unusual controversy that has arisen between two prominent Leipzig music publishers.

"Kaleidoscop" is the name applied to a set of variations, and it seems that in the last variation, which bears the designation, "To a celebrated contemporary," the composer has worked in two themes from Richard Strauss's "Heldenleben" in counterpoint with the original theme. The publisher of "Heldenleben" considers this a violation of his rights and has made formal protest against the publication of the new work.

Noren has just withdrawn from the faculty of the Stern Conservatory in Berlin, in order to devote himself exclusively to his creative activities. Songs of his were introduced in New York last Winter; Carl Pohlig promises to bring out some of his orchestral works in the concerts of the Philadelphia Orchestra this season.

THE "Pall Mall Gazette" publishes a letter from a correspondent who works himself up into a state of fine scorn and derision of people who are credulous enough to accept the "patent absurdity" that Caruso will get \$2,500 a night during his engagement in Vienna.

In the first place, even if the opera house is packed at the prices announced the utmost that can be taken in is something over \$3,000. Moreover, "any novice knows"—that is, ought to know—"that there is no opera house on the Continent which could or would pay such high terms as those ruling at Covent Garden, where Caruso receives \$1,000, exactly the same as that paid to the idolized Jean de Reszké.

"The countries that pay highest terms to singers are South America, the United States and England. To suggest that any Continental opera could, or would, pay these artists even the same rates as they receive in these places is to display utter ignorance of the conditions that obtain abroad, where even the increased prices of admission are so much lower than the ordinary admission rates charged in South America, the United States, and England that the total takings regularly fall below \$2,000 even on successful nights at Paris, Vienna, and St. Petersburg. It is because of this that even such mascots as Patti and Melba have to be content with reduced fees when they sing in European cities, as, even with Government subsidies, the necessary money cannot be got into the house."

OSKAR FRIED, who, as a student at the Royal High School of Music, made Berlin sit up and cock its ears a few years ago with "Das trunkene Lied," a decidedly original and audacious work for chorus and orchestra, has been appointed director of the recently organized "Gesellschaft der Musikfreunde" in the German capital, which will give a series of four concerts this season.

Three works will be heard for the first time in Berlin at these concerts: Jean Louis Nicodé's long choral symphony in one movement, entitled "Gloria, ein Sturm- und Sonnenlied," Hector Berlioz's "Lelio" and Jean Sibelius's Symphony, No. 3, in C major. The scheme further embraces Beethoven's Ninth Symphony, Berlioz's "Sinfonie Fantastique" and parts of Weber's "Euryanthe." The organizations concerned in the performances will be the Philharmonic Orchestra and the Berlin "Lehrerinnen-Gesang-verein." Nicodé's "Gloria," which occupies a whole evening, was first produced in May, 1904, in Frankfurt-on-Main. It pictures the life and development of a prophet fighting for a great idea, but in vain. Customs and conventionalities remain victors, and the prophet withdraws from the struggle and lives alone for his ideals.

Fried succeeded Friedrich Gernsheim as conductor of the Stern Choral Society, which sang Liszt's "Legende der heiligen Elisabeth" under his baton during his first year in that position. St. Petersburg liked him so much last Winter, when he conducted some special symphony concerts

there, that he has been invited to go back this season.

SCHWERIN is to be the scene of the premiere of "Sawitri," the opera Hermann Zumpe, the noted conductor, left in an incomplete condition. The recently published statement that the Frankfurt conductor, von Rössler, had contributed materially to the work, has been warmly refuted by Hermann Gura, the chief registrar of the Schwerin Court Theatre, who declares that he became familiar with the score during Zumpe's lifetime, through his personal relations with the composer.

The latter, however, had finished the orchestration only of the second act and the greater part of the first before his death; to von Rössler is due credit for only the

rest for the past month on account of an attack of heart trouble.

CHARLES MANNERS, to whom England is indebted for popularizing grand opera by giving it in the vernacular, brought out a new work by Herman Löhr just before closing his season at the Lyric Theatre, London.

Löhr's name is familiar from its association with a number of songs and piano pieces that have gained a certain measure of popularity, but "Sarennia" marks his first invasion of the domain of grand opera.

The story of the opera principally concerns a gypsy girl named Sarennia and an unprincipled young English squire, who is stabbed at the end by the village sexton, whose daughter he had betrayed. In regard to its treatment, the London "Daily Telegraph" remarks:

"It can scarcely be affirmed that either librettist or composer has touched his theme with much distinction. Mr. Löhr is inclined to favor the methods of Puccini and Mascagni to so large an extent as to leave little room for his own individuality. Notwithstanding all the orchestral high color-

THE PARIS OPERA



The centre of interest in Paris for music students and music lovers generally is undoubtedly the Opéra. Heading the avenue bearing its name, the imposing building is most effectively situated. Many radical changes in the general ideas relating to artistic standards that obtain there are expected from the influence of Jean de Reszké as the recently appointed principal of the school of singing in connection with this long-established institution.

orchestration of one-third of the work. After producing "Sawitri" in Schwerin the company will make a special trip to Munich to let the people of the composer's later home city hear it.

PIETRO MASCAGNI seemed to find language inadequate to describe the possibilities of "The Harvest Feast," the new work he had in hand, when discussing it in Vienna a short time ago. Now the composer has notified his publisher, Sonzogno, that he must abandon the task of setting the Salvatore text to music; he finds it an impossibility, he says. The libretto in question, which received the first prize in a competition instituted by Sonzogno, embodies a semi-religious, semi-socialistic sentiment. One of the characters symbolizes the Christ.

HEDWIG FRANCILO-KAUFMANN, who sang the principal woman's part in Offenbach's "Les Contes d'Hoffmann" as performed in London last Spring by a company from the Berlin Komische Oper, under Hans Gregor's direction, has been engaged for the Royal Opera in Berlin.

Three or four years ago this singer—she was plain Hedwig Kaufmann then—was secured from Munich for the Berlin Opera. During the first year the critics treated her so "ungallantly" that her contract was not renewed. Since then she has broadened her experience at the Komische Oper, and has incidentally married and hyphenated her name. Recently she was again invited to make a trial appearance on the stage of the Royal Opera—*Rosine* was the rôle—and so evident was the advance she had made in her art since her last appearances there that she was offered a long engagement.

Emmy Destinn, that remarkably "temperamentvoll" Czechish prima donna of the Berlin Opera, who is possessed of literary gifts of no mean order, has had an enforced

ing and the excited outbursts of ecstatic melody, his music as a rule lacks any considerable measure of power and sincerity, while the devices he employs are by now quite familiar to opera-goers."

On the same evening Mr. Manners revived Nicholas Gatty's "Greysteel; or, The Bearsarks Come to Surnadale," which he first produced in Sheffield a year ago. But the "Musical Standard" does not like "Greysteel" very much and, depressed by its dearth of melody, boldly proclaims that "there is nothing indecent in a melody," hastening to affirm that "some think it helps an opera on far better than yards upon yards of mechanical and dreary recitative-writing for the voice."

In "Greysteel," it seems, "page after page of very tedious recitative obtains. We thought Wagner overdid matters in this respect in some portions of the 'Ring,' but Mr. Gatty, evidently, is not of this view at all. Wagner never protracted the recitative to the extent Gatty has. He ever had in view—contrast."

To be compared with Wagner is in itself, however, a subtle compliment to Gatty.

JOACHIM "In Memoriam" Concerts are in order now in Berlin. The program of the first subscription concert of the Philharmonic Orchestra under Arthur Nikisch will be of this nature. Alfred Wittenberg will play the late master's "Hungarian" Concerto, Johannes Messchaert will contribute songs by Bach and Brahms and the orchestra will play Beethoven's "Eroica."

The first of the Waldemar Meyer Quartet's concerts will also have a special program; Beethoven's last quartet, the "Romanze" from Joachim's "Hungarian" Concerto and Beethoven's "Elegischer Gesang" for four-part chorus and string quartet.

Pietro Mascagni has resumed work on his opera, "Vestilia," which he abandoned five years ago.

KNEISEL QUARTET'S NEW YORK PROGRAMS

Eminent Soloists Engaged for Mendelssohn Hall Series of Concerts.

The Kneisel Quartet has issued an announcement of the plans for its sixteenth annual series of concerts in New York. There will be six concerts during the season and they will be given, as usual, in Mendelssohn Hall.

The first appearance of this newly organized quartet, which now consists of Franz Kneisel, first violin; Julius Röntgen, second violin; Louis Svecenski, viola, and Willem Willeke, 'cello, will be made on December 3. The dates decided upon for the remaining events are January 7, February 4, March 10, April 7 and 14. Among the assisting pianists will be Olga Samaroff, Katharine Goodson, Harold Bauer, Rudolph Ganz, Sigismund Stojowski and Arthur Whiting.

The repertoire arranged for the year embraces an eclectic assortment of classic and modern masterpieces of chamber music. A quintet by Charles M. Loeffler for three violins, viola and 'cello, a quartet in F Minor, Opus 10, for piano, violin, viola and 'cello, by Léon Böellmann, Richard Strauss's sonata in F major for piano and 'cello, César Franck's quartet in D major, Dvorak's quintet in E flat major and Smetana's quartet in E minor, "Aus meinem Leben," will be among the modern compositions. Brahms will be represented by his quintet in G major, trio in C minor and quartet in A major, Beethoven's trio in B flat major, Opus 97, will be played, and the string quartets will include Beethoven's in F major, Opus 18, in F major, Opus 59, and in C sharp minor, Opus 131; Hadyn's in G minor, Mozart's in D minor, Schumann's in A minor, Opus 41, and E flat major, and Mendelssohn's in D major, Opus 44, No. 1.

"BUTTERFLY" IN JERSEY.

Short Tour of Savage Forces Preparatory to Opening in New York.

Henry W. Savage returned to New York last Friday after successfully launching "The Merry Widow" in Syracuse, and plunged into a series of strenuous full dress rehearsals at the Garden Theatre for "Madam Butterfly." Four of these, one for each prima donna who is to take the title rôle in the Puccini opera this season, were announced on the call board at Savage headquarters. The cast for the opening function included Phoebe Strakosch, Harriet Behné, Vernon Stiles and Thomas Richards, with the full orchestra of fifty-seven musicians under Walter Rothwell.

The opera has been undergoing preparation for four weeks and was given without interruption, beginning at 10 o'clock in the morning and finishing before two o'clock. The actual time consumed was inside of three hours and thirty minutes, making a new record for a full dress "try-out" of a grand opera production.

The following three rehearsals were given for Rena Vivienne, Ethel Houston, Elizabeth Wolff, Dora de Fillippe, William Schuller, Ottley Cranston and the others who have not yet been rehearsed.

"Madam Butterfly" will open its second season at the Garden Theatre on October 14. On Monday the company went to Newark for one week, after which there will be performances in Reading, Lancaster, Wilkes-Barre, Scranton and Elmira before reaching New York.

Gustave Bach Returns to New York.

MILWAUKEE, Wis., Sept. 30.—Gustave Bach, after spending the Summer with his father at Milwaukee, has returned to New York, where he has again been engaged for the Philharmonic concerts in that city, and also for the important concerts of the New Haven Symphony Orchestra, under the direction of Horatio W. Parker. Mr. Bach has had an extensive experience in his art. He was a premium scholar at the Royal Conservatory of Music at Leipzig, and toured three times with Theodore Thomas and Mme. Melba. He has been employed for the past seven years by Dr. Parker as first violinist for the symphony concerts at Yale and has also frequently been heard as a soloist. M. N. S.

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DE PACHMANN'S UNWILLING INTERVIEW

He Refused to Tell About Himself, But He Kept On Talking Just the Same, With This Result.

Vladimir De Pachmann, the Russian pianist who will make his farewell American tour this coming season, is giving his manager, Arnold Somlyo, a great deal of trouble of a most unusual kind. Generally public personages of the musical gender revel in newspaper notoriety; De Pachmann abhors all journalistic description of himself except the kind that treats solely of his musical doings on the concert platform.

Following the customary method of advance advertising for a great artist, Mr. Somlyo went to De Pachmann and asked him to relate some of his musical experiences, thoughts and deeds, as subject-matter for press stories with which to interest the public, who always like to read gossip about their stage favorites.

Instantly De Pachmann was up in arms. "I should think," he said warmly, "that the American public and I are well enough acquainted with each other after my several tours in the United States, to make a roundabout introduction unnecessary at this particular time."

"But," expostulated Somlyo. "I claim that the only thing the public is interested in concerning me," went on De Pachmann unheeding, "is my piano playing. They do not come to see the man who had a wild adventure in Borneo or made an apt retort to the Czar of Russia, but they pay their money to hear my individual manner of presenting Chopin, Bach, Beethoven, Schumann, Liszt, etc. What I have to say to my listeners, to critics and to interviewers, I say on the piano. That is the medium for my musical speech, and any one possessed of sufficient sensibility—meaning heart, imagination and artistic insight—is able to hear for himself all my experiences, thoughts and deeds, in the tones that come from under my fingers."

"Allow me to say," ventured Somlyo. "I am not one of those artists who have two personalities, one in private and the other for publication. As I am on the stage, so am I always. To know me intimately it is necessary only to attend one of my concerts. I give all to the public. I have no secrets from my hearers. I bare my soul when I play and anyone and everyone may read therein, if he so wills, the joys and sorrows, the sunlights and shadows, the despairs and delights of my forty years of artist life."

"Still, a good press story"—"Franz Liszt once said to me: 'Great artists have no biographies; their biographies are in their art.' I know of no truer word than that, spoken by the king of all pianists. When I die I wish my

friends only to say: 'He was a pianist who used his heart as well as his hands.' Could any virtuoso wish for a finer epitaph?"

"Nevertheless, other artists"—"Oh, other artists! What do they matter to me or I to them? Each one of us who feels it his mission to play the piano in public does it in the manner peculiar to himself or herself, and these differences of interpretation constitute what the music sharps call 'individuality.' It is an influence which regulates the entire life of its possessor. For instance, I know one famous pianist who prefers dabbling in chemistry to giving public recitals and does the latter only when he needs the money. Another has a penchant for athletics and is prouder of his biceps than he is the way he plays Beethoven. A third is addicted to the flowing bowl, and that probably accounts for his 'liquid' tone which I read about. Vegetarians, antivivisectionists, Fabianists and some who have a hallucination that they are composers—all those are among my brother artists of the keys."

"Your own peculiarities, then?"—"My most marked peculiarity is that I hate the kind of publicity for the purpose of whose dissemination you are now here, and I refuse to give you one iota of information about myself—not one syllable, do you hear?"

"Thank you," replied Somlyo calmly, who had been scribbling frantically on a pad during all of De Pachmann's tirade; "I don't need any more. What you've been saying is one of the best press stories I ever got from an artist. Accept my very warmest gratitude."

"You won't send that stuff to the papers?" protested De Pachmann hotly.

"I will, most assuredly," answered Somlyo, and he did. This is it.

Georgia Hall Plays in Appleton.

MILWAUKEE, Oct. 2.—Georgia Hall, a well-known pianist, formerly of New York City, gave a piano recital at Appleton, Wis., to-day. Among the numbers on her program were the Sonata Appassionata by Beethoven; Chopin's Impromptu in F sharp, Cradle Song and Funeral March and Schumann's Phantasia in C Major. Miss Hall has an excellent technique and a good quality of singing tone.

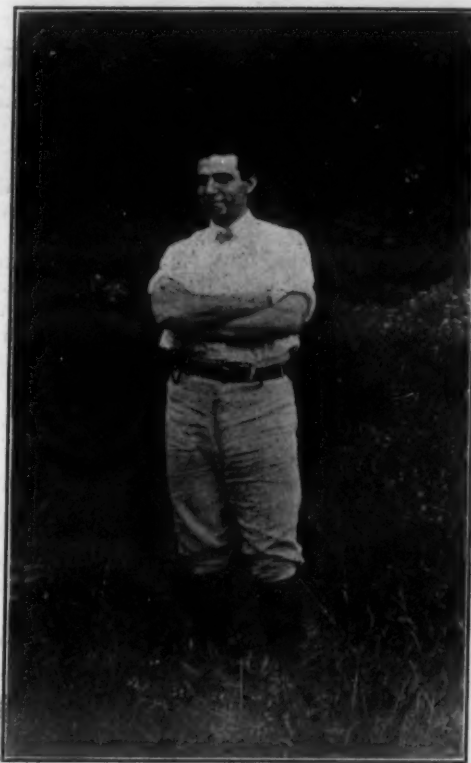
M. N. S.

John Barnes Wells in Concerts.

John Barnes Wells, the New York tenor, has had a number of important engagements during the Summer. He sang "The Messiah" in Washington and Litchfield, Conn., with decided success, and last month gave recitals at Breadloaf Inn, Breadloaf, Vt., and at the home of ex-Governor Stewart, in Middletown, Vt.

BARITONE AN ATHLETE.

William Hirschmann Devotes His Summer to Study and Baseball.



WILLIAM HIRSCHMANN
A Promising Young Baritone

William F. Hirschmann, the promising young New York baritone, has just brought an enjoyable Summer vacation to a close and is busy planning for another season of professional work. He has been devoting himself to study during the warm months, but, as the accompanying illustration indicates, has also found time for outdoor recreation. Baseball, riding and driving have been his favorite pastimes on his farm at Hillsdale, N. J. Mr. Hirschmann is adding a number of Italian songs to his repertoire.

Miss Cottlow Adds to Repertoire.

Augusta Cottlow has returned to New York, and is working hard on her programs for the coming season, which promises to be an unusually busy one. Miss Cottlow's programs are always dignified and inspiring, and in addition to her usual repertoire, she has added many charming things by MacDowell, Debussy, Bollinger (a rising young American composer), and others. She will play extensively in the East until the holidays, and later will tour the West and South.

New Liederkrantz Conductor.

Dr. Herman Schorcht has been elected director of the German Liederkrantz Orchestra of New York City.

CONDITIONS IN NEW PRIZE COMPETITION

National Federation of Music Clubs Offers Three Trophies for American Compositions.

MEMPHIS, TENN., Sept. 30.—The National Federation of Music Clubs has just announced that it will award three prizes for the same number of best compositions by American-born composers. For the best orchestral composition one thousand dollars will be given and for the best vocal solo and piano solo compositions five hundred dollars each will be paid.

The compositions may be in any form and of any length and the vocal solo may be accompanied by piano or organ as desired.

The conditions of the competition are that the composer shall omit signature from the manuscript, labeling it with the name of class in which it is entered, signing it with only a private mark, and shall send with the manuscript a sealed enveloped containing both this mark and composer's name. The compositions submitted must not have been published, nor have received public performance and all must be in on or before October 1, 1908.

This competition was inaugurated at the fifth biennial of the National Federation of Musical Clubs, at Memphis, Tennessee, May 8-11, 1907, and the successful compositions will be performed at the sixth biennial, to be held at Grand Rapids, Michigan, in the Spring of 1909.

The judges, nine in number, three in each class, will be chosen from among competent persons prominent in musical life in different parts of the United States. C. M. Loeffler, H. E. Krehbiel, and David Bispham have kindly consented to act in this capacity, and the names of the others will be announced through the press as soon as the committee of judges is complete.

Compositions should be sent to Mrs. Jason Walker, in care of the Beethoven Club, corner of Jefferson and Third streets, Memphis.

Margaret Cain Sings in Italy.

MILAN, Sept. 25.—Margaret Cain is singing "La Trovatore" at Scandiana with unusual success. Miss Cain made her debut only this Summer, and the papers of Scandiana and Reggio Emilia predict a brilliant future for this young American, who is from Portland, Ore. L. G. H.

The late Edvard Grieg was to have conducted two special concerts of the Queen's Hall Orchestra in London next month, one a Grieg Orchestral Concert, the other a Grieg Chamber Concert, besides attending the Leeds Festival.

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STUDYING MUSIC IN JAPAN

Tokio Academy of Music Follows Advanced Methods—Fine Orchestra Plays Under Direction of a Former American.

By Marianne Blaauw

Last year I had the pleasure of visiting the Academy of Music in Tokio which, during its twenty years of existence, has been an important factor in Japan's musical development. Its general director and manager is Dr. Takamine and the vice-director, Dr. Tomiogi, while for eight years August Junker, formerly a member

teachers assisting Mr. Junker several have been trained in Europe, for instance, the Misses Koda, who studied violin for four years in Berlin under Joachim and singing in Vienna. They are said to be very talented and to have exceedingly good taste and thorough knowledge of music in general. Another Japanese studied organ in Leipsic and is remarkably clever in reading and transposing at sight. The piano



AT THE TOKIO CONSERVATORY

In the Picture are Represented August Junker, Miss Koda and Prof. Dr. von Kober, all Members of the Faculty

of the Boston Symphony, Seidl and Thomas Orchestras, has been the head of the musical department.

No doubt he is the right man in the right place, for not only does he know how to impart his enthusiasm for the best in music to others (as Otto Fehling, a member of Junker's string quartet, told me), but he also shows remarkable results at the annual concerts of the conservatory.

Of the six European and forty Japanese

is taught by Professor Dr. von Kober, who years ago studied with Nicholas Rubinstein. Of him Lafcadio Hearn, the famous writer on Japan, speaks in the following words: "There is a Russian professor of philosophy here, a charming man and divine pianist."

Each year about forty pupils are graduated and become music teachers in the elementary and high schools throughout Japan, in this way laying a good musical foundation. It would not have been pos-

Rubinstein's Inaccuracy.

Rubinstein and Hans von Bülow taken together would about make a second Liszt. Von Bülow played with plans fully formulated; before beginning he knew exactly how he was going to play the three hundredth measure and what its effect would be. His inspiration was calculation and his calculation was inspiration.

Rubinstein, on the contrary, played as though it was all a matter of chance. He sat down at the piano half indolently, as if he said to himself, "Well, then! as fate will!" At times it was almost as though he murmured to his inner self: "I am willing if you are!" And when Rubinstein was not in a humor to play—there was a pianistic earthquake.

He was thoroughly conscious himself of his want of accuracy, due to his haphazard methods, and toward the end of his life suffered intensely from nervousness before the public for fear that his memory would leave him in the lurch. Yet once off the stage he could make a jest of it. After a

memorable series of historical recitals in Hamburg, in which he illustrated the development of the art of playing keyed instruments from the very beginning, he met a friend in another city. The latter remarked, "So you have been giving some historical recitals in Hamburg?"

"Yes," replied the artist with a twinkle in his eye; "and do you know there were enough notes dropped under the piano to make another series!"—"The Etude."

A change is being made in the management of the Mozarteum in Salzburg. Joseph Friedrich Hummel, who has been the director since 1880, has just retired, and in his place Joseph Reiter, a young Vienna composer, has been chosen from among fifty candidates for the position. Reiter has been attracting attention of late both as a composer and conductor. His one-act opera, "Der Bundschuh," was produced at the Vienna Court Opera in 1900 and he has also published a Requiem.



TOKIO ACADEMY OF MUSIC ORCHESTRA

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sible to accomplish so much in so short a time, were it not for the aid of the Government, which gives a yearly subsidy of 50,000 yen, that is, \$25,000.

The fees paid by the students alone could never support the conservatory, for each pupil pays only about thirty yen a year. There are now between 400 and 500 students at the Academy in Ueno Park, while at the branch school in the city some 250 more are registered. Here the Japanese instruments, koto and samisen, are also taught. (Mr. Junker told me that a combination of these two instruments when played by the imperial musicians sounded very fine.)

As many pupils do not yet own a piano at home, they have to do their practicing at the Academy, for which purpose several small rooms with uprights are provided. Besides, there is a large musical library, a tennis court, a swing and a kitchen, so that pupils staying all day till 4 o'clock can prepare their lunch and alternate study and recreation.

When I heard the mixed chorus of sixty-five voices sing Beethoven's "O Welt wie bist du doch so schön" I was agreeably surprised by their splendid work in every respect and more so by some part songs for women's voices by Brahms, in which the mellow and round quality of the girls' voices was delightful. They were nearly all vocal students and sang with musical understanding and refinement

truly remarkable.

The orchestra of fifty pieces—a full orchestra—played such compositions as the unfinished symphony of Schubert, a serenade by Mozart, etc., in a most creditable way. Mr. Junker takes this orchestra to Yokohama twice a year for concerts which arouse great interest and receive substantial support, both from the Japanese and the foreign colony.

Through Mr. Junker's efforts there is also a series of chamber-music concerts, kept up by the Beethoven Society, of which he is president and which has a membership of 250 foreigners.

Although Tokio may not claim a great number of musicians, their musical knowledge, taste and enthusiasm are of the highest, as I had reason to observe personally.

Last year valuable acquisitions to musical circles were the Dutch Ambassador and his wife and Mr. and Mrs. Loudon, the latter formerly Miss Eustis, from New Orleans. Mme. Loudon, however, has lived in Paris from childhood, although she is proud to be an American.

Mme. Loudon, a charming mezzo-soprano and pupil of Mme. Trellin in Paris, is gifted with a sympathetic voice, great musical feeling and, above all, dramatic expression. Mr. Loudon, who studied a while with Jean de Reszke, is a splendid interpreter of Brahms's songs and has fine individual conception.

George Grossmith's Autograph.

A good tale is told of George Grossmith and the signing of his name. The proprietor of a certain hotel where "Gee-Gee" was staying during one of his recital tours brought in a volume containing the autographs of distinguished visitors, and begged that Grossmith would write a few words beyond the bare record of his stay. The ex-Savoyard turned over the leaves to see what friend had preceded him there, and saw a signature which gave him an idea. It was that of Mrs. Alice Shaw, the well-known "siffleuse," and in the book was recorded this reason for her whistling—"I whistle because I must." The opening was too good to be neglected, and it was not many seconds before the book received this addition, "I sing because I can't."—George Grossmith.

The Bach Museum in Eisenbach has received some noteworthy donations of late, among them a copy of Wilhelm Marburg's

rare book, "Handbuch bey dem Generalbasse," a cembalo of the year 1755, a genuine "Kliffel" from Paul de Witt's historical collection of musical instruments, a valuable oboe of the seventeenth century, such as was used in the orchestra of Bach's time, and most important of all, an autograph of Johann Sebastian Bach's, in the form of the figured bass of the cantata, "Christ, unser Herr, zum Jordan kam," which consists of three well-preserved sheets bound in leather.

Several German newspapers having referred to the forthcoming production of Camille Erlanger's "Ritter Olaf" at the Frankfurt Opera as an unwilling step on the part of the management, stating that the work had lain so long, through oversight, among the archives of the institution that there could be no just ground for returning it now, the directors of the Opera have publicly declared themselves unaware of any such embarrassment.

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MUSIC FOR DRAMA.

"Sappho and Phaon" Will Have Special Orchestra and Chorus.

Musically the production of Percy MacKaye's "Sappho and Phaon," which Harrison Grey Fiske is about to make, with Bertha Kalich in the rôle of the Lesbian poetess, possesses an importance aside from its value as an addition to dramatic literature. As those who have read "Sappho and Phaon" know, Mr. MacKaye has included in it a number of lyrics and choruses, all of rare beauty. They fall to *Sappho*, to *Alacus*, the poet and lover of *Sappho*, to *Thalassa*, the slave woman and mother of *Phaon's* child, and to the girl disciples of *Sappho* and the sea slaves of *Lesbos*.

The music for these and for the interludes has been composed for Mr. Fiske by Prof. Albert A. Stanley, who has the chair of music at the University of Michigan and is considered an authority in this country on the music of the ancient Greeks. The numbers are written in the Greek style, and the orchestration is for instruments that approximate the character of those used in *Sappho's* time.

Mme. Kalich as *Sappho* sings two lyrics, the beautiful "What Shall We Do, Cytherea?" and "Hollow Shell, Horny Shell," which tells how Hermes made the lyre. For *Alacus* there are two drinking songs, and for *Thalassa* a lament of mournful tenderness. The disciples of *Sappho* have three choral numbers, and for the sea slaves there is a chant before the temple of Poseidon. A large choral force and a special orchestra will be required for the production.

EDITH DE LIS TRIUMPHS.

Italian Audiences Praise American Singer's Performance in "Tosca."

MILAN, Sept. 25.—Edith de Lis, an American, won new laurels in "La Tosca," one of Italy's favorite operas, at Senigallia, confirming the success of her debut at the Constantine of Rome. The local papers are quite effusive in their praises as to her presentation of the rôle. "La Fiaccola" says of her:

"Edith de Lis is a young singer sent from the 'New World' to Italy, the land of music and art, to test her ability as an artist. She is a *Tosca* marvelous for her wealth of sentiment and passion required for the portrayal of the title rôle of Sardou's drama. The voice is fresh and limpid; she also possesses an unusual charm of diction. She nightly receives an encore after the aria 'Vissi d'arte e d'amore.'"

L. G. H.

Boy's Gift to Marie Hall.

Marie Hall, the violinist, in relating some incidents of her last tour through Canada, said:

"The day of my departure from Vancouver was one of the happiest of my life. A huge crowd of people collected in order to give me a hearty send-off, and I found myself surrounded on all sides by kind friends anxious to express their good-will and wish me 'bon voyage.' I was very much amused by one little boy, who, in the charge of his father, waited close to the gangway so as to be the last to shake hands with me. As a memento of my visit to America he presented me with one of his most treasured possessions—a toy violin which, his father told me, he had been incessantly scraping ever since he heard me play one day. Mature consideration has led me to the conclusion that his fond parent recommended the gift for ulterior motives not unconnected with the said scraping, and since I can quite imagine how heartrending must have been the efforts of this youthful Paganini I cannot blame him for the ruse employed to restore peace to his troubled home."

The Distinction Between Ancient and Modern Methods of Vocal Instruction

By Mme. Anna E. Ziegler.



MME. ANNA E. ZIEGLER

There is a difference of opinion as to the efficacy or inefficacy of using the Italian Method pure and simple for the training of a singer.

All realize that the American student is ripe for exact knowledge, and present conditions require that the art of singing should be put upon a firm basis. The two possible ways of educating a singer are:

First, that of former times: Unconscious mechanism—a slow progress through carefully supervised studies without much appeal to thought. This was the method on which the old Italian masters built. They carefully watched and guided the voice as it developed naturally and after long years the voice was able to take care of itself. The times and conditions have changed. "Il Bel Canto" only suffices for a fundamen-

It is simply beauty of the singing tone and beauty can never be disregarded in art. Josef Hofmann published recently a quotation from Rubinstein: "Play with your nose if you will, but produce euphony (*Wohlklang*) and I will recognize you as a master of your instrument." This certainly applies in an intensified degree to the voice *Wohlklang* and therefore we must adhere to the old Italian method during development.

But as no pupil to-day can give a master

six years for simple tone development the second way is our resort. It is possible in our times, and especially so in America, to utilize the mind of the student and have him understand the mechanism of breathing, tone attack, vibrations, action, enunciation, pronunciation, etc., so that by concentration of the student's mind the progress is much hastened and that, too, most intelligently.

It is the up-to-date teacher's special purpose, therefore, to give as completely as possible all the necessary technical knowledge—so that the student will sing not only from natural endowment, as one of a hundred may be able to do, but by a scientific habit which will be as second nature. The teacher makes every effort to insure the student against half-knowledge and half-control, which are the cause of that self-consciousness which is the most serious obstacle to really artistic work.

Any question about singing can be clearly answered and the student can consequently always know what he or she is striving to do. This is where we differ from olden times and this is where we have to differ because we are supposed to do the work of six years in two.

I have not found a deteriorating influence of mind-work to beauty of tone, provided the pupil will always aim at tone beauty. The watchword of the day is "Conscious Art," that of ancient times was "Unconscious Art."

TO HONOR VOLPE.

Friends of New York Conductor Will Give Him Reception on November 4.

The friends of Arnold Volpe, conductor of the Volpe Symphony Orchestra, to be heard in Carnegie Hall November 21, January 23 and March 26, will tender him a reception at the National Arts Club, No. 14 Gramercy Park, New York, on the afternoon of November 4. About 300 invitations have been sent to celebrities of musical, literary and artistic circles in New York and all the large cities.

R. E. Johnston, concert manager of Nordica, Gerardy and others, and Andre Tridon, Volpe's general manager, are on the arrangements committee. Preparations for a fine musical program and a luncheon are under way.

Among the noted musical persons who will meet on the occasion will be Lillian Nordica, Jean Gerardy, Marie Herites, Charlotte Maconda, Jeanne Jomelli, Vladimir De Pachmann, Dr. Franklin Lawson, Avery Belvor, Charles Dalmores, Emma Showers, Guglielmo Fagnani, Mario Ancona, Edouard Dethier, Leon De Fonteynes, Isabel Bouton, Mary Lansing, Edwin Lockhart, Frieda Stender and Irene Reynolds.

"BUTTERFLY" ENTHUSIAST.**Charles Hooper, of Erie, Pa., Never Misses Chance to Hear the Opera.**

Charles Hooper, a well-known music devotee of Erie, Pa., claims the record for having attended the greatest number of performances of Mr. Savage's "Madam Butterfly." Hooper is a wealthy man, possesses a fine tenor voice and loves music. He first saw "Madam Butterfly" at the Garden Theatre in New York. He went for the five following evenings, delaying his departure for home in order to study the splendid performances of Puccini's great opera. Then Hooper bought the score of "Madam Butterfly" and went home, where he proceeded to talk "Butterfly" until the residents, who had not had the good fortune to see and hear it, got impatient and jealous. When "Madam Butterfly" later in the season appeared at Cleveland, Mr. Hooper was on hand and attended five performances in one week. Still later in the season "Madam Butterfly" was given at Detroit, and Mr. Hooper was there for the opening. He followed the grand opera to Buffalo, attending the four performances in that city. "Madam Butterfly" is to be given for a single performance in Erie this season, and Mr. Hooper has organized a Butterfly Club and has voluntarily assumed responsibility for the success of the engagement.

Singers and Sore Throats.

For a sore throat Mme. Marchesi advises a remedy in use in the French army, no other than a gargle of kitchen salt and hot water. In the case of a very bad throat a little vinegar should be added to the salt and water. A singer affected with hoarseness, but whose vocal chords are not affected, may recover herself almost directly by the heroic remedy of drinking soup made insufferably hot with cayenne pepper. It is just like applying a mustard poultice to the throat internally, but it must never be used if the vocal chords are affected, else it might do irreparable mischief.

The soloists announced for the six subscription symphony concerts to be given at the Frankfort Opera House this Fall and Winter are Fritz Kreisler, violinist; Amy Castles, the Melbourne soprano; Pepito Arriola, the Spanish "Wunderkind"; Mischa Elman, violinist; Raoul Pugno, pianist, and Lulu Mysz-Gmeiner, the Berlin contralto. Among the new works to be given at these concerts are Heinrich Gottlieb-Noren's "Kaleidoskop," Hans Pfitzner's "Christ-Elfein" Overture and a Serenade by Sekles.

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AUSTRALIAN GIRL WON GERARDY

Americans Tried Hard to, But Didn't Succeed—The Famous Boat-Sailing Episode.

The announcement of the coming marriage of Jean Gerardy, the famous Belgian 'cellist, to Baba Mac Quade, of Australia, is a topic of wide interest in social corners of New York and Boston.

During his last tour of America, Gerardy created quite a 'cello vogue among the fair ones of the smart set in the Eastern cities which he visited. Scion of an excellent Belgian family, when he first visited America, as a boy prodigy, he came armed with letters of introduction to prominent people in most of the large cities which he was to visit. All this was very charming, though somewhat of a bore to young Jean; but he lived through the season of chaperonage and returned safe and sound to Brussels. When he came again, however, he was a young man, and quite able to take care of himself. The young matrons and misses of the previous tour rather shrank from petting the "young boy" whom they had made so much of before.

He enjoyed many a quiet laugh at the expense of some of his hostesses as he would remark that while he was enjoying the hospitality of his American friends as much as ever, still he could not help feeling that, somehow, the atmosphere had changed. Was it that his playing had changed so materially? No. Well, wasn't it odd? And did the mademoiselles remember that lovely afternoon that they sailed boats on the lake in Central Park? As a matter of fact, that boat-sailing episode came near making an American of



BABA MAC QUADE

Australian Girl Who Will Be Jean Gerardy's Bride

Gerardy or a Belgian of someone else. Gerardy maintains a discreet silence on the subject which has long given his closest friends no end of concern, but his coming marriage will stifle any further serious interest in his early American romance.

The young 'cellist's next American tour will begin early in November. R. E. Johnston, his manager, has arranged for his first New York appearance at Mendelssohn Hall, November 8. Later he will appear in connection with the Philharmonic Society and the Volpe Symphony Orchestra in Carnegie Hall.

Among the novelties by English composers already performed this Fall at the Queen's Hall Promenade Concerts, London, are Arthur Hinton's Scenes from "Endymion," Garnet Wolseley Cox's suite "The Mysterious Rose-Garden" and Havergal Brian's new English Suite.

TO INTRODUCE NEW RUSSIAN PIANIST

Julius Isserlis Will Appear as Soloist at One of Modest Altschuler's Concerts.

The Russian Symphony Society of New York, following its successful introduction to American audiences in past seasons of such pianists as Lhévinne and Scriabine, will bring forward at Carnegie Hall this season Julius Isserlis, a young Russian pianist said to be highly gifted.

Isserlis, who was secured for this American appearance by the society's conductor, Modest Altschuler, in the course of his recent visit to Russia, is only eighteen years of age, but he has gained recognition abroad not as a prodigy, but as a serious musician. Born in 1889, he studied under Safonoff at the Moscow Conservatory and was graduated at sixteen as a medalist. Twice he sought to compete for the Rubinstein Prize, but was ruled out because of his youth.

Since finishing his Moscow studies, Isserlis has traveled, composed and worked hard. He has been for some time past living in Paris. Isserlis has written a number of piano compositions, which are declared to be infused with the characteristic spirit of the brilliant group of young Russian makers of music.

The first of the Russian Symphony Society's six Thursday evening concerts is set for November 14, under Mr. Altschuler's direction.

Hammerstein to Produce "Siberia."

Oscar Hammerstein announces that besides the "Andrea Chenier" of Giordano he will also produce during the coming season at the Manhattan Opera House, "Siberia," by the same composer. This opera will afford an opportunity for Amadeo Bassi to appear as *Vassilli*, a rôle which he has sung with much success in Europe.

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CHICAGO FACULTY CONCERT.

Teachers of Hinshaw Conservatory Present an Entertaining Program.

CHICAGO, Oct. 1.—The Hinshaw Conservatory gave its first faculty concert Wednesday evening in Kimball Hall. Viola Cole played two numbers excellently and Veronica Ferguson, a talented young violinist, also contributed to the program.

Mrs. Lulu Janes Abercrombie, soprano, sang "Ocean du Ungeheuer," from Weber's "Oberon." Her voice is a dramatic soprano, fully equal to the demands made upon it in the singing of this great aria. Her work was equally good in the duet from "Il Trovatore" with Mr. Vogel-sang, who sang, as solos, Park's "A Thought" and Chapman's "Sweet, Appear." Mr. MacKay, organist, a new member of the faculty, played Gallert's "Elegy" and "Scherzo" in an effective manner. Mrs. Iva Beulah Buck, reader, was also heard in two enjoyable numbers.

C. W. B.

TECKTONIUS IN RECITAL.

New York's New Pianist Plays Before Warren, Pa., Audience.

WARREN, PA., Sept. 30.—Leo Tecktonius, the former Chicago pianist, now of New York City, played before an immense audience here last Monday evening. The program opened with two Bach numbers: "Solfeggiano" and "Gavotte" from the sonata of Bach-Saint Saëns, which at once served to prove the high attainments of the young musician. A Norwegian group made up of two numbers by Ole Olsen and the "Prelude from the Holberg Suite," "Wedding Day," by Grieg, were given effectively.

The Chopin group covered the Preludes in C major, A major and C minor; the Etudes in E major and A major, and the Polonaise, Op. 53.

Schumann's "Nachtstück," "Arabesque" by Debussy, "Lotusland" by Cyril Scott, and a "Scherzo" by Mendelssohn, and Liszt's "Second Rhapsodie" comprised the last group.

C. W. B.

GEORGE FERGUSON AND HIS AMERICAN REPRESENTATIVE



GEORGE FERGUSON AND MME. CLARK-SLEIGHT

From a Photograph Taken at Spiez, Where the Noted Teacher Has Been Conducting His Summer School

Mme. Elizabeth Clark-Sleight, after a four months' sojourn in Europe, will resume lessons about the middle of October. Mme. Sleight, like Mme. Niessen-Stone, is a great admirer of George Ferguson's method of teaching, and both have been at work with that master this Summer in Switzerland. Mme. Sleight is Mr. Ferguson's representative in New

York, and is herself, as a singer, an excellent exponent of the Ferguson ideas in voice placing. After the close of the Summer school at Spiez, Mme. Sleight made a tour through the Austrian Tyrol back to Berlin, and will sail from Antwerp early in October via the Red Star Line.

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FREDERIC MARTIN PLANS HIS SEASON

Popular Basso Will Be Heard in Many Cities This Year in Oratorios, Concerts and Recitals.



FREDERIC MARTIN.

One of the Leading American Basses, Who Has Appeared with Musical Organizations Throughout the Country.

Among the New York artists who are devoting their time and attention to making plans for the forthcoming season of music, few are as busy as is Frederic Martin, the eminent basso, who has figured conspicuously in American musical life for a number of years.

Mr. Martin has established himself as one of the foremost American oratorio and concert artists, and has been heard with many of the leading musical organizations throughout the country. He has toured on various occasions as soloist with the Boston Festival Orchestra and the Chicago and Philadelphia Symphony Orchestras. He is especially esteemed by concertgoers in general and choral conductors in particular, on account of his effective work in Handel's "Messiah."

Having had the advantage of European study, Mr. Martin has an exceptionally fine repertoire of Italian, German and French classics, and is equally successful in recital as in oratorio or concert. He is one of the soloists at the Presbyterian Church, Fifth avenue and Fifty-fifth street, New York City.

Mr. Martin's engagements include the "Messiah" in Cleveland, Ohio, Brahms's "Requiem" with the Mendelssohn Club of Philadelphia, and the Verdi "Requiem" with the Handel and Haydn Society of Boston, in the Spring. Other engagements are Scranton, Pa., Buffalo, N. Y., Conneaut, O., Lima, O., St. Louis and Muskogee, I. T.

Mme. Soder-Heuck, dramatic contralto and voice teacher from the Berlin Conservatory, Berlin, has returned from her Summer trip and reopened her studio at No. 108 East Twenty-fifth street.

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PIANIST WEDS DIVORCED PRINCESS

King of Saxony's Former Wife Becomes Bride of Enrico Toselli.

LONDON, Sept. 28.—Enrico Toselli, the young Italian pianist, who made a tour of the United States seven years ago, under the auspices of the William Knabe company, and the Countess Montignoso, formerly the Princess Louise of Saxony, the divorced wife of the Crown Prince Frederick August, now the King, were quietly married here on Wednesday morning in the Strand Registry Office. They had resided the statutory seventeen days in a quiet hotel off the Strand in order to qualify for a marriage license, their identity being strictly concealed.

It is said that Toselli is planning another American tour. Mme. Toselli, who, since being divorced by the Crown Prince of Saxony, has resided in Italy with her little daughter, the Princess Anna Monica Pia, said after the ceremony that she now anticipated real happiness for the first time in her life. It was expected that by marrying again she would have to sacrifice the \$9,000 a year alimony the King has been paying her, but on Friday a meeting of the Council of Ministers was held in Dresden, the King presiding, and after the official attestation of the marriage from the German embassy in London was read the King stated that he had no desire to withdraw her allowance. It is understood that he will try to gain possession of the Princess Monica, but Toselli declared here very forcibly after the ceremony on Wednesday that "the King shall never have the child. I have promised my wife to protect the little Princess, and she shall be as my own child."

William Le Quex, the novelist, was one of the three witnesses of the ceremony, and he afterwards made public an interview he had with the bride, in which, in response to his question, "How did all this come about?" she replied:

"Well, it was like this. I had heard of Signor Toselli's great talents as a pianist and invited him to play at the Villa Montanio. From the first moment of our meeting there sprang up a mutual affection between us. So I resolved to marry him, though I well knew that by doing so I should lose the greater part of my income and that the King of Saxony would do his best to obtain possession of my darling Monica."

The couple left in the evening for Paris,



ENRICO TOSELLI

Italian Pianist Who Has Just Married the
Ex-Crown Princess of Saxony and Is Plan-
ning a Second American Tour.

where they arrived at daylight. They went first to the refreshment room of the railroad station, where Signora Toselli ordered some chocolate and Toselli asked for beer and sauerkraut.

The bride looked tired, worn and old enough to be Toselli's mother, but displayed a most affectionate attitude toward her husband, who replied to her questions only in monosyllables while bolting his food.

Later Signor and Signora Toselli took a dilapidated cab, drove through the streets for two hours, and then went to a small hotel, from which they started in the afternoon for Italy by way of Switzerland.

A dispatch received from Geneva quotes Signora Toselli as "rejoicing" at her pluck in "marrying for love," and saying she and her husband are soon going to America with her little daughter.

FLORENCE, Sept. 29.—Signor and Signora Enrico Toselli, arrived here from London yesterday by way of Paris and Geneva, accompanied by the little Princess Monica Pia. The parents of Signor Toselli greeted the couple at the railroad station, and the party left the city for Fiesole, where they are now staying.

In an interview to-day Signor Toselli confirmed the reports that it is his intention to give a series of concerts in America, but declined to give any details concerning it.

George Hamlin, the tenor, will open his season at the Worcester Festival, October 4. In November he sings in Chicago, a private recital, on the evening of the fifth of that month. In Duluth, Minn., Saturday, the 9th; Appleton, Wis., Monday, the 11th; Milwaukee, Wis., the 13th; Boston, Mass., the 17th; a private recital in Chicago on the 19th; another concert in Chicago on the 21st; Indianapolis, Ind., on the 25th; Omaha, Neb., the 28th; Butte, Mont., December 2; Bozeman, Mont., the 3d. During the next three weeks he will be heard in Spokane, Seattle, Victoria, Vancouver, Tacoma, No. Yakima, Portland and Helena. On his way East he will be heard in Denver and Colorado Springs. Later in the season he will appear in St. Paul and again in Boston. The Spring bookings which are already coming in would indicate that the end of Mr. Hamlin's season will be as well filled as the beginning. Mr. Hamlin plans to give two recitals in New York this season. One alone in the early part of the year and a joint recital with Claude Cunningham, the baritone, in the Spring.

MR. TOWNSEND'S PLANS.

Boston Baritone Re-Opens Studio and
Anticipates Busy Season.

BOSTON, Oct. 1.—Stephen Townsend, the well-known baritone of this city, has returned to Boston after a most beneficial rest at his Summer place in Woodstock, Vt. Mr. Townsend's plans are to do far more extensive recital work than usual this season. Among the recitals he has already booked are a series of three to be given in Boston with Max Heinrich at the piano. These will be given at Steinert Hall, and in addition, Mr. Townsend will give song recitals in Nashua and Manchester, N. H., Worcester, Mass., and Providence, R. I. He also anticipates giving recitals in other large cities near Boston.

Mr. Townsend has been engaged as one of the soloists for the Nashua Choral Society for the production of Dvorak's "The Spectre Bride." He also expects to have other important engagements as soloist with prominent choral organizations before the end of the season.

Speaking of the coming musical season, Mr. Townsend expresses the belief that it will be one of the most interesting for years, and he says that the prospects so far as his own work is concerned, were never brighter or more encouraging. Mr. Townsend opened his studio last week. His room has been refitted and a raised platform built at one end of the room for the accommodation of the piano.

D. L. L.

SOBESKI IN THE WEST.

Noted Boston Baritone Will Make Seattle
His Headquarters.

BOSTON, Oct. 1.—The many friends in this city of Carl Sobeski, the well-known baritone, regretted to learn last week of his intention to remain on the Pacific Coast during the coming musical season. Mr. Sobeski left Boston at the close of last season, intending to spend the Summer at Seattle and other Pacific Coast points. He writes to-day that he has found the conditions such that it seems desirable for him to remain on the Coast during the coming Winter. He reports that his principal object in so doing is that he may appear in a number of recitals with Mrs. Jack Coker, of Portland, Ore., formerly of Detroit. Mr. Sobeski will have a studio in Seattle and will teach when he is not on tour.

It is apparent that Mr. Sobeski has met with the same marked success in the West which he always had with his public and teaching work here. He has an excellent voice and a most pleasing personality.

D. L. L.

Soprano Sued for Divorce.

WORCESTER, Sept. 30.—Mrs. Gertrude Inez Knowles has been sued for divorce by George B. Knowles, who named Le Roy S. Kenfield, a member of the Boston Symphony Orchestra, as co-respondent. A real estate attachment for \$10,000 has been recorded against Kenfield. Mrs. Knowles has been the leading soprano singer in Worcester churches and recently became soprano soloist in the Park Street Church, in Boston. She has sung in the Worcester Music Festival for a number of years.

Cats on the fence
Are singing to-night
Without music or sense.
Cats on the fence!!!
Go, oh, go hence,
E'er I rise in my might.
(Cats on the fence
Are singing to-night.)

—W. S. Z.

EAMES IN PARIS LEARNS NEW ROLES.

Is Delighted With Mascagni
Opera "Iris"—Sails for
Home Soon.

Mme. Emma Eames, looking the picture of health and vigor, is in Paris preparing for the coming opera season in New York, relates a correspondent of the New York "Times."

"I never felt so well in my life," she told the newspaper man. "I have had to pinch myself repeatedly to make sure of being quite awake. I am rising early, walking frequently, doing physical exercises, working hard, going to bed early, and generally living an ideally healthy and happy life. Old friends tell me I have the same cheerful expression I had when I was quite a young girl."

"Since I arrived here early in September I have learned two fresh rôles, *Leonora* in 'Trovatore,' for presentation at the Metropolitan Opera House in January, and *Donna Anna* in 'Don Giovanni.' I have half learned an entirely new rôle in Mascagni's Japanese opera. This opera was to be brought out at the Metropolitan last year, but was withheld on account of 'Madam Butterfly.' It was considered inadvisable to mount two Japanese operas in one season. I am perfectly delighted with Mascagni's opera. It is thoroughly Italian, and the climax is one of the very best of the Italian type, without exuberant superfluity, which would detract from its Japanese character."

"I may possibly sing once or twice in Germany in October; but if the arrangements are not completed, I shall remain here until November 9, when I shall leave for New York to open at the Metropolitan December 1. I shall cross the Atlantic in full confidence of having a most successful season, not only in my new rôles, but in my old favorites. I shall open with 'Tosca.'"

When the correspondent hazarded an allusion to Mme. Eames's recent domestic affairs, particularly the disposal of her property, involved in the divorce suit brought against her former husband, Julian Story, she said:

"I feel the utmost reluctance to discuss such matters. I hate and detest disputes and mud-slinging. I have not the least desire to take the public into my confidence. My feeling is that troubles of the description I have encountered are best borne in silence."

"What about the art collection the disposal of which was reported to be in dispute?"

"I have no knowledge of any such collection," Mme. Eames replied. "Since the divorce was decreed against Mr. Story I have not succeeded in entering upon possession of my personal property. I am even prevented from obtaining the theatrical costumes left at my house in Paris, to say nothing of many other articles belonging to me."

The Berlin Philharmonic Orchestra, under Dr. Ernst Kunwald's direction, gave a Joachim memorial program before leaving Schenigen to return to Berlin. Two of the late master's compositions were included in the scheme, his "Hamlet" Overture and the first movement of his Hungarian Concerto, played by Concert-master Gesterkamp, a former pupil of his. Beethoven's "Eroica" constituted the second part of the program.

Richard Platt Re-Opens Studios.

BOSTON, Oct. 1.—Richard Platt, the well-known pianist and teacher of this city, has opened his studio in Steinert Hall for the season, and has also arranged to open at once his New York studio at the same address as last season, No. 10 West Fortieth street. Mr. Platt will be heard in a number of recitals and concerts during the season, his first engagement being on October 18 in a joint recital with Nina Fletcher, the violinist, at Nashua, N. H. The indications are that Mr. Platt will have a most successful season.

D. L. L.

In spite of some who cannot, and more who will not listen responsively to Debussy's music, his opera, "Peliás and Mélisande," is steadily making its way outside France. This Autumn the open-minded Mottl will mount it at Munich, and in the Winter it is to be sung at La Scala in Milan.

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NEWS OF MUSIC IN MILWAUKEE

Many Famous Artists Will Be Heard There This Season.

MILWAUKEE, Wis., Sept. 30.—Milwaukee is to have a mass of musical events this season, and many world famous artists will be heard during the Winter. Among those who have been announced thus far are De Pachmann, Teresa Carreño, Richard Buhlig, pianists; violinists of such note as Mischa Elmann, in his first American tour; Francis Macmillen, the American violinist, and Fritz Kreisler. The singers booked are Mme. Calvé and her concert organization, and Arthur Van Eweyk, the young Milwaukee baritone.

The establishment of the Wisconsin Conservatory of Music, for special training in the art of music and drama is a factor of great importance for sound musical culture in the State of Wisconsin and has a far reaching effect in elevating the standard of music. Pupils, aside from the best private training have the advantage of free instruction in harmony and history. They are also encouraged to appear in public performances in order to accustom themselves to the concert stage and thereby overcome nervousness.

Mrs. Henry M. Mendel, of No. 406 Irving place, will donate a musical library to the city of Milwaukee. She has already given \$200 toward this purpose and further sums will be advanced as soon as the selections of music have been made.

Mrs. Hattie Von Bergen, a well-known contralto singer, has returned to Milwaukee after an absence of two years, and will soon open a studio of vocal culture.

M. N. S.

Wisconsin Conservatory Faculty Enlarged.

MADISON, Wis., Sept. 30.—Among the new instructors at the Wisconsin University School of Music is Jeannie L'Hommiedieu, a graduate of the Cincinnati College of Music, and one of Cincinnati's foremost singers. Willy L. Jaffé, considered to be the finest violin instructor in the State, and Elizabeth Buehler, pianist, and a graduate of the University School of Music, are now on the faculty.

M. N. S.

More Plans for Troy and Albany.

ALBANY, Sept. 30.—Bessie Abbott and her concert company will appear at Music Hall, Troy, on October 7 to be brought by Ben Franklin. The dates for the Troy Vocal Society's concerts in Music Hall, Troy, are November 13, January 8, February 26, April 9 and May 20. Sembrich will be brought to Albany in November, under the management of Ben Franklin.

L. B.

TEMPLE OF MUSIC ENDS FIRST SEASON

Imposing Concert Auditorium the Scene of Performances by Eames, Gogorza, De Pachmann and Other Noted Artists.



BAR HARBOR'S NEW TEMPLE OF MUSIC

BAR HARBOR, ME., Sept. 30.—The first season of the Bar Harbor Temple of Music has been most successful. Mme. Emma Eames, Emilio de Gogorza, Alexander Petschnikoff, Marguerite Hall and Vladimir de Pachmann were among the noted artists who have been heard here.

The building cost about \$50,000. It is in the form of a Grecian temple, modified to suit modern conditions. The outside is finished in rough stucco and the effect from a distance is very beautiful. The lighting arrangement is from the top, after the manner of the ancient Greek shrines. Walls and ceiling of the stage are constructed on the same principle as the sounding boards in German music halls.

The roof is of Venetian tiling made especially for this building. On either side of the large loggia at the front of the building are panels in which will be placed plaster casts from the Parthenon frieze, executed in Paris, from the sections in the Louvre.

The setting of the building suggests very strongly the ancient Greek temples, with the grove of pines in the background and the semi-circle of mountains in the distance. In the foreground is a natural amphitheatre which it is planned later will be used for that purpose, after the old Greek style. The seats will probably be of stone, and when it is completed, plays will be given in this outdoor theatre.

B. P. W.

Brigand Frightened Away by Song.

Kneissel, the notorious Bavarian brigand, once planned to rob a house in the neighborhood of Munich and, if necessary to secure the money and plate he knew to be in the house, murder the inmates, a young married woman and her two female servants.

His approach was heard by the wife, who, instead of losing her head, sat down to her piano and began to sing. The brigand listened for awhile, and was on the point of forcing an entrance into the room, when the song ceased and a man's voice struck up a rollicking air, to be followed in a few moments by a third man's voice singing a familiar chorus.

Kneissel paused; the husband evidently had returned unexpectedly and had brought with him a friend. He was not prepared to attack the house against two men; so he beat a hasty retreat, little thinking that

the voice he had heard proceeded from the lips of the young wife, a fine singer, who was an adept at mimicry and had made use of her talent to save her own life and those of her two servants.

To Remodel Mr. Conried's Home.

Plans have been filed with Building Superintendent Murphy for remodeling the four-story dwelling of Director Heinrich Conried, of the Metropolitan Opera House at 65 West Seventy-first street. The improvements include the addition of a conservatory on the parlor story.

The new concert-room in the Vatican, which was begun a year ago by the Pope's orders, is rapidly approaching completion. It will be the largest hall in Rome, and will be dedicated with a series of concerts under the direction of Don Perosi.

WILLIAM HARPER AT HIS NEW POST

Well-Known Basso Begins Duties in Appleton School of Music.

APPLETON, Wis., Sept. 30.—William Harper, of New York, who has charge of the voice culture department at the Lawrence School of Music, has arrived in the city and is now organizing his work.

The securing of Mr. Harper means much to the Lawrence School of Music, and the number of students enrolled in the school thus far exceeds all previous years, due no doubt to the recognized ability of Mr. Harper.

MUSICAL AMERICA's recognition of Mr. Harper's ability has also done much to stimulate interest in the Lawrence conservatory. Surrounding him are well-known instructors, who have also added much to the popularity and worth of the school.

Dudley L. Smith, director and instructor in pianoforte, organ and theory of music, is a graduate of the Western Reserve University, of Cleveland, Ohio. His musical education was received in Germany, where he was a pupil of Weidenbach, Homeyer and Schreck, of the Royal Conservatory of Leipzig, and of the late, eminent Russian pianist and teacher, Ernst Jedliczka, in Berlin.

Robert Adams-Buell, instructor in pianoforte, was a pupil of Antonia Norman Hoffman, of Milwaukee, and has just returned from a three years' study with Martin Krause, of Berlin. He has appeared as a concert pianist with the Thomas Orchestra and in the leading cities of Germany, meeting with pronounced success.

Mrs. Harriet Albee, instructor in violin at the Lawrence Conservatory of Music, is a pupil of the eminent violinist, Bernard Listemann, of Boston. Her performances on the violin are most artistic.

Professor Dudley L. Smith has had calls for catalogues of the Lawrence University Conservatory of Music from all over the United States. An interesting booklet devoted to the interests of the conservatory has been prepared and is being mailed to applicants. Besides a detailed account of each member of the faculty, the booklet concert pianist with the Thomas Orchestra method of instruction, courses of instruction, expenses, general advantage and social life.

M. N. S.

The Pang of Conscience.

In fashionable society here much regret is expressed at the death of Edvard Grieg. Mme. Nordica, on being informed of the sad event by Reuter's correspondent, exclaimed, "Why, it was only this morning that I was practicing some of his music. I am so sorry."—Marienbad dispatch to the London "Telegraph."

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FEILDING ROSELLE IS POPULAR IN LONDON

American Singer to Appear in Recital and Oratorios in English Provinces This Season.



FEILDING ROSELLE
American Contralto Who Has Been Adding to Her Laurels Abroad

LONDON, Sept. 26.—Feilding Roselle is another American singer now living in London who is taking her place among the most prominent oratorio and concert artists. She is a Southern girl, whose early life was spent in Washington, D. C.

Beginning her artistic career as a church singer in New York Miss Roselle gradually broadened her scope until she became one of the best-known oratorio singers in America, appearing at all the great festivals and with the leading oratorio societies throughout the country. Several years ago she became an earnest student of German *Lieder*, for which purpose she went to Berlin, where she sang with great success.

Her voice is of rare quality and range and she has exceptional gifts of interpretation, which she convincingly displayed at her recital in Bechstein Hall here last Spring. She is to sing this season on the Continent and in the English provinces in recitals and oratorio.

Mme. Strakosch Locates in Chicago.

CHICAGO, Sept. 30.—Mme. Harriet A. Strakosch, formerly of The Boston Ideals, Bostonians, The American Opera Company, the Clara Louise Kellogg and Strakosch Opera companies, has located in Chicago with a studio in the Kimball Building.

C. W. B.

Mrs. Lucy Bienenberg.

Mrs. Lucy Bienenberg, wife of John Bienenberg, died on Sunday of last week at her home, No. 648 Monroe street, Brooklyn, in her fiftieth year. She had long been president of the Women's Chorus of the Brooklyn Sängerbund.

BOTH CLAIM RIGHTS.

Hammerstein and Conried Say They Control "Andrea Chenier."

Giordano's opera, "Andrea Chenier," may become a bone of contention between the rival Opera Houses in this city, both having announced this modern Italian work for production.

"I obtained the rights to the work last season," said Mr. Hammerstein this week, "and I have the score. I shall surely produce it. I shall not, however, produce 'Iris' nor 'Adrienne Lecouvreur,' nor shall I in any other way attempt to hurt the subscription list of the Metropolitan Opera House."

The impresario was asked if he would attempt to restrain Mr. Conried from producing the work.

"Don't anticipate," he said.

Mr. Goerlitz, speaking for the management of the Metropolitan Opera House, said that the score of "Andrea Chenier" was also in the possession of the Metropolitan company.

"We produce two of the operas controlled by the Sonzogno firm every year, under the terms of a contract we have with them. Last year we expected to produce 'Fedora' and 'Adrienne Lecouvreur.' The latter work was not put on, but we paid for it, just the same. This year we shall produce 'Andrea Chenier' and 'Adrienne.'"

LAURELS FOR VON FIELITZ.

Chicago Composer's Cantata to Be Sung by Apollo Club.

CHICAGO, Sept. 30.—Alexander von Fielitz, director, composer and musical theorist, in addition to proceeding with his private pupils will be the head of the vocal and theory department in the Columbia School of Music in the Fine Arts Building. Mr. von Fielitz will take care of his own private pupils in his residence at No. 2002 Indiana avenue. He has been honored recently in being selected as the director of the German Männerchor, one of the oldest and most exclusive vocal organizations in the city.

Another recent compliment conferred upon this gentleman is the selection of his cantata, "The God and the Maid," for chorus and orchestra, which Harrison Wild will give next season with the Apollo Musical Club. Some of the selections from this composition (published by the John Church Company) have already been given by the Mendelssohn Club. "The God and the Maid" is dedicated to Giuseppe Campanari, who originally produced the composition at the Atlanta Musical Festival, last June.

C. E. N.

Frances E. Carrier.

MILWAUKEE, Wis., Sept. 30.—Frances E. Carrier, one of the most accomplished musicians of Milwaukee, is dead. Miss Carrier was one of the leading church organists of that city, and held the position of organist at the Christian Science Church at the time of her death.

M. N. S.

Florence Biechele, a well known teacher of Canton, Ohio, and an exponent of the Russell voice methods in that city, left New York on Thursday for Paris, where she will spend a few months studying French diction and opera.

MUSIC CRITIC IN POLITICAL CONTEST

George Henry Payne of the "Evening Telegram" Running for Assembly in New York.



GEORGE HENRY PAYNE
Music and Dramatic Critic of the New York "Evening Telegram"

George Henry Payne, the clever and diverting music critic of the "Evening Telegram," of which newspaper he is also dramatic critic, has entered politics, and is now making the run for the Assembly in the Thirty-fifth district, New York. Mr. Payne is a member of the Republican County Committee, and is a powerful and effective stump speaker.

The "Telegram's" critic is an all-round man of affairs, having traveled much, seen many things and had numerous experiences out of the ordinary in this country and abroad.

His talent has been such as to win him success as a lecturer, a novelist, a reporter, an editor, a politician and an actor. He is an authority on Maeterlinck, Ibsen and other powerful dramatic writers of the past and present.

Mr. Payne's lectures on music have been as entertaining as his writings. He has written interestingly on musical topics for several magazines, treating his subjects in an unhackneyed and unconventional manner.

As an actor, Mr. Payne supported Stuart Robson and others. His novel was called "A Great Part," and had a large popular sale. He was associate editor of the "Criterion," and dramatic critic at one time of "Town Topics." At the present time Mr. Payne is dramatic editor of "Ainslee's Magazine," as well as holding this position on the "Telegram." He is a young man, whose brilliant work in the fields of music and drama have won him many sincere admirers.

Jessie M. Connell, whose studio is at No. 1444 Pacific street, Brooklyn, has opened her classes for the coming season, with a large attendance. She also announces a number of engagements as accompanist for the Fall and Winter.

EMIL HOFMANN SINGS.

Distinguished Baritone Appears in a Series of Operatic Concerts.

NEWARK, N. J., Oct. 1.—A successful series of afternoon and evening concerts has been given in Olympic Park during the Essex County Fair, under the direction of Emil Hofmann, the distinguished German baritone. They were called operatic concerts because the singers appeared in costumes and were backed by scenery as they sang songs and duets from different operas. The singers were Grace Orr Myers, Mrs. Louise Oliver, Joseph Smith and Mr. Hofmann, and instrumental music was interspersed with the songs by Antonius Blaha, violinist; Udo Gossweiler, cellist, and Frederick Voss, pianist.

Mrs. Oliver in her songs displayed a rich, full, round and well-trained mezzo-soprano voice and won the continued favor of the audiences. Mr. Hofmann sang his numbers with the beautiful style and effective method that have made him a favorite on local and metropolitan concert platforms. Both these singers will be heard often during the coming season.

HEAR OF SINGER'S MURDER.

Friends of Gertrude McKelvey Shocked At Her Fate.

CLEVELAND, Ohio, Sept. 30.—Friends and relatives of Gertrude McKelvey, an opera singer, whose stage name was Gertrude Dayton, and whose home was in Youngstown, Ohio, have heard that she has been murdered in China. With Mrs. J. C. Whitford, of New York, Miss McKelvey had been traveling about the Orient. She was last heard from August 3.

Her body, apparently having been strangled, was found in a trunk on board the Royal Mail steamer *Monteagle* at Hong Kong, and an American named H. Adsett has been arrested. As yet no particulars have reached the relatives.

Mr. Hinshaw Sings in St. Louis.

ST. LOUIS, Oct. 1.—W. W. Hinshaw, the Chicago baritone, is filling a week's engagement with the Joseph Sheehan Opera Co. "Faust" is being presented this week. Mr. Hinshaw will be remembered as singing *Mefistofeles* with the Savage opera forces a few years ago.

Join Chicago Piano College Faculty.

CHICAGO, Sept. 30.—The management of the Chicago Piano College announces that Lacy T. Hooker, Harriett Fox, of the Highwood branch of the college, and Mrs. Nellie C. Pyne, now organist at St. Ambrose Church, have become members of the faculty.

C. W. B.

Angelo Neumann, whose Wagnerian Memoirs, published a few months ago, have already reached the fourth edition, contradicts the reports that he is about to give up his place as director of the German theatres in Prague. He is at present negotiating with a Berlin agency with reference to a Wagnerian tournee in the United States in 1910.

Hans Schroeder, the Western baritone, has been reengaged by the Chicago Apollo Club for its performance of Bach's "St. Matthew Passion," and will make a tour of the middle Western States beginning with the German Club at Akron, O.

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NEW CONTRALTO IN CHARLTON'S RANKS

Cecelia Winter Was "Discovered," at a Festival Concert in Pittsburg by Mr. Mollenhauer.



CECELIA WINTER

She Possesses Qualities as a Contralto That Bid Fair to Place Her in the Front Ranks of American Singers

A new American contralto—one possessing qualities that bid fair to place her shortly in the front ranks of native singers—has been discovered by Loudon Charlton in the person of Cecelia Winter. This young artist first attracted attention through her church singing in Pittsburg, though her name remained practically unknown outside of that city until last season, when a series of festival appearances with Emil Mollenhauer won her instant recognition. Miss Winter has a rich, deep voice, ranging from high C to low D. Her oratorio repertoire is most complete, while she is equally well qualified for concert and recital work.

Miss Winter is to open her season with a series of a half dozen concerts in Pennsylvania. Her home is in New Castle, and her recital there is awaited with unusual interest, while in a number of adjoining towns the success that she has won in a very few years on the concert stage has won her a large following. Miss Winter will sing at New Castle, November 18, and Sharon, November 19, in Youngstown, November 21, and Beaver Falls, November 22.

The two celebrated series of Paris concerts, the Concerts Lamoureux and Concerts Colonne, begin the new season on the same date, Sunday, October 20.

Beatrice Seymour Goodwin, a Washington soprano, will spend the Winter studying in Paris.

MISS MARCEL AT OSTENDE.

New York Soprano Receives Telegrams of Congratulation from Celebrities.

PARIS, Sept. 26.—Lucille Marcel, the New York soprano, who has been studying with Jean de Reszké during the last three years, recently sang at Ostende as soloist of one of the Kursaal Symphonie Concerts, scoring a pronounced success.

Her pure, clear, powerful voice was heard to excellent advantage in the lofty hall. She was recalled repeatedly, and as one of her encores sang an attractive little song by Augusta Zuckermann, the American pianist. Telegrams of congratulation were received by Miss Marcel from Adelina Patti, Jean de Reszké, Eduard de Reszké, Jules Massenet and Alessandro Bonci.

RINSKOPF MAY COME TO METROPOLITAN

Negotiations Pending Between Director Conried and Conductor of the Ostende Concerts.



LEON RINSKOPF

Conductor of the Kursaal Symphony Orchestra at Ostende

PARIS, Sept. 25.—Negotiations are in progress between Heinrich Conried, of the Metropolitan Opera House, and Leon Rinskopf, director of the Kursaal Symphony Orchestra at Ostende, and it is probable that the young Belgian conductor will appear at the Metropolitan next season.

Rinskopf, who is one of the most interesting Belgian musicians, was born in 1862. After graduating from the Royal Conservatory in Brussels with first prizes in piano and violin, he became director of the orchestra at the Royal Theatre. In 1890 he was appointed director of the Kursaal Orchestra at Ostende, and under him this orchestra has achieved enviable distinction. This has enabled Rinskopf to arrange the high-class concerts, with high-priced soloists, which have made Ostende unique among Summer resorts.

Rinskopf is also a gifted composer, and his popularity extends over Germany, Austria, Russia, Poland and Italy.

H. M. W.

Milon R. Harris's Choir in Chicago



Choir of Second Baptist Church, Chicago, Milon R. Harris, Director

CHICAGO, Sept. 30.—The Second Baptist Church has maintained a large choir for over thirty years, and Milon R. Harris, the present director, has held the position for nine years longer than any other director it has ever had.

The church is now located at the corner of Jackson Boulevard and Lincoln street, where the choir has been reduced to fifty voices, as there is a smaller gallery in the new building. Every member of this body of singers is, or has been, a serious student of the vocal art, in many cases under Mr. Harris; consequently, the chorus is a select one, in which the voices blend exceptionally well. One concert and at least two oratorios are given each year by the choir, the regular soloists being engaged for these occasions. The solo quartet is made up of the following singers: Edith A. Foley, soprano; Ella May Freeman, alto; H. D. MacMillan, tenor, and Joel Mossberg, bass. George Kirtz is the organist.

C. W. B.

MISS CAMPBELL POPULAR.

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ROSEMARIE CAMPBELL

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Among New York contraltos who have distinguished themselves on the opera stage as well as in concert, oratorio and as church soloists, Rosemarie Campbell has attained an enviable position by reason of

her natural gifts, her sincerity in her art and her versatility.

Miss Campbell is now beginning another season which promises to be an unusually busy one. Her singing of such rôles as *Azucena* and *Amneris* and her work in oratorio and concert in New York, St. Louis, Providence and many other leading cities have gained her a wide reputation and created a demand for re-appearances.

That Paderewski Minuet.

Once Paderewski wrote a little minuet in the Mozartean style which was thumped out on pianos and ground out of hurdy-gurdies from one end of the world to the other. It was written, so the legend goes, when Paderewski was a poor teacher in Warsaw, and was intended to show a friend of the composer, a Polish poet whose name is only less impossible to spell than it is to pronounce, that Mozart could be imitated.

Truth to tell, Paderewski never cared much for it and before he had become entirely famous he was so sick of it that he would have given a good deal not to have written it. But the public liked it and in his first tours of this country he was compelled to play it time and again. Then he revolted and tried to forget it. But the public still remembers it and wants him to play it. In the last two months, C. A. Ellis, of Boston, who manages his American tours, has received more than a score of letters from different cities where Paderewski is to play this Winter, not asking, but demanding that this minuet be placed on the program. The letters will be presented to the pianist when he arrives.

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Mme. Helen von Doenhoff, vocal teacher, and her son Albert, pianist, returned lately from a European trip and are again at their New York studio.

Francesca Heinrich, a young Toronto, Canada, pianist, has returned from Europe, where she has been studying under some of the best instructors.

Miss C. Adela Rankin, of the faculty of Carroll College, Waukesha, Wis., gave a recital at Milwaukee recently under the auspices of the Practical Club.

Adolph Foerster's "Dedication March" was one of the numbers presented by Sousa's band at the closing concert of the exposition, in Pittsburg, recently.

Leopold Winkler, the pianist, opens in Selinsgrove, Pa., October 24, after which he proceeds to Scranton, Reading, Binghamton, Erie and Brockville, Ont.

Flavie Van den Hende, Belgian 'cellist, and Miss De Pau, pianist and accompanist, have returned from their vacation to their studio, No. 2465 Broadway, New York.

Nicholas Orlando, of No. 159 Herkimer street, Brooklyn, has returned from his vacation and has opened his studio at that address for the Fall and Winter terms.

Velma DeWitt, of Boscobel, Wis., has been awarded a scholarship in the Chicago Musical College. She was the only contestant who had no previous training in voice culture.

William Boeppler, of Chicago, has opened a studio in Green Bay, Wis., for the Winter season. Mr. Boeppler will teach piano and also direct the work of the Green Bay Choral society.

The first students' recital of the season in the College of Music of Cincinnati series will be given by advanced pupils of Sig. Pietro Florida in the Odeon, Tuesday evening, October 15.

Conductor Alexander von Fielitz, of the Chicago Symphony Orchestra, is at present in charge of the Columbia School of Music in Chicago. He will be with his orchestra in Salt Lake City next April.

H. S. Schweitzer has resumed his duties as organist and choir master of Christ English Lutheran Church in Brooklyn and is again teaching his classes. He spent his vacation in Eastern Pennsylvania.

Edna Richolson, the brilliant young Chicago pianist, has returned from a well-earned rest at her Summer home in Leland, Ill., and is busily engaged in practicing her concert programs for the coming season.

Ruth Adams Powers, of Fond du Lac, Wis., is organizing a class in music at Fond du Lac. The work is under the personal direction of W. S. B. Mathews, of Chicago, and Mrs. Maud Rush Fitzgerald, of Fond du Lac.

Louise Ormsby will make a Southern tour in November, ending in Jacksonville, Fla., November 27. Afterwards she will be heard in Pittsburg, Pa., Philadelphia, Pa., Buffalo, N. Y., Lima, O., Chicago and St. Louis.

Sig. Albino Gorno returned to the College of Music, Cincinnati, greatly benefited by his Summer sojourn in the lake and mountain country of Italy, and has entered into his routine of teaching with rejuvenated spirits.

Irwin Evelyn Hassell, who has been engaged by the piano department of the Brooklyn Conservatory, will continue his teaching at his studio, at No. 3405 Broadway, New York, and at No. 117 Remsen street, Brooklyn.

Vera Edith Young, a young Chicago singer of much promise, has been engaged for a concert tour by the Schubert Symphony Club and Ladies' Quartet, of that city. She has been the soprano soloist of the Belden Avenue Baptist Church choir.

William Otto Miller, bursar of the University of Pennsylvania and well known in Philadelphia musical circles as a baritone soloist, was married recently to Mary Grace Twombly at the home of the bride, No. 1830 Grant avenue, Denver, Colo.

Fannie Elmer, of Prairie du Sac, Wis., has accepted a position at the Bush Temple Conservatory, Chicago, which also gives her an opportunity to continue her studies with Mielkewitz. She was a music teacher at Prairie du Sac for two years.

John Norton, of Dubuque, Ia., was recently in Chicago for a month, taking a special course in vocal work with his teacher, Arthur Berresford. He is about to resume his teaching in Dubuque and will also again be director of St. John's P. E. Church choir.

Lillia Snelling will do her first Western singing this season. After her engagements in Philadelphia, Boston, and in the vicinity of New York she is to go to the German Club of Akron, O., and the Lima Choral Society and then to Columbus, Milwaukee, and the Northwest.

The "opening" of the new organ of Grace Reformed Church, Philadelphia, was performed by S. Wesley Sears, organist of St. Clement's Church, of the same city, assisted by Bert Poland, soloist. Mr. Sears played eight selections which showed the fine capabilities of the new instrument.

Anna Berg, Lillian Luckner, Emma Weiss, Mrs. Fannie B. McGuhen, Leona Wildman, Verna Kent, Esther Beshel, Agda Bohman, Ruth Budde and Elmer Johnson participated in a concert given by the Chicago Piano College in Kimball Rehearsal Hall, Chicago, on September 21.

The Meriden, Conn., Choral Society has elected the following officers for the coming season's work: President, W. H. Squire; vice-president, C. E. Stocker; treasurer, Harry H. Smith; secretary, L. M. Robotham; librarian, R. J. Merriam. G. Frank Goodale was elected conductor.

Marie White Longman, one of Chicago's most distinguished contraltos, has returned from a Summer abroad. She and her husband visited England, France, Germany, Switzerland and Italy. She will devote her entire attention to concert work this season and has many desirable engagements.

More than three hundred boys and girls are meeting weekly at the Assembly Hall, Salt Lake City, practicing for their participation in Sousa's Band matinee in November. One of the selections that the little folks will sing is an arrangement for voices of the "March King's" "Stars and Stripes Forever."

Twenty-one members of the Metropolitan Opera House orchestra, under the direction of A. L. Rothmeyer, gave two concerts last week in a Sixth avenue department store in New York. The first concert included selections from Puccini's four popular operas, "La Bohème," "Tosca," "Manon Lescaut" and "Madam Butterfly."

Mary Wood Chase, the Chicago pianist, has opened new and commodious studios in the Fine Arts Building, where she is established with a corps of assistants well grounded in her method, who will assist her in her work. Her principal assistant will be Marta Coe Rundle, who will have charge of the children's classes.

Hermann Devries, the well-known operatic baritone, of Chicago, after many years of living in hotels has settled down to

housekeeping. This new departure has such a fascination for him that instead of taking his usual Summer trip abroad he spent his vacation time cultivating a fifty-foot garden in the city limits of Chicago.

Viola Waterhouse opens her season with the Musical Art Society of Pittsburg, Pa., appearing on the same program with David Bispham. She will give recitals in Selinsgrove, Pa., and Beaver, Pa., as well as other points in the vicinity of New York. In February she will sing the "Children's Crusade" with the Chicago Apollo Club.

D. A. Clippenger, the director of the Chicago Madrigal Club, has returned from a Summer abroad and has reopened his studio in Kimball Hall, Chicago. Mr. Clippenger spent a great deal of time in England and made a study of madrigal literature. He says he secured enough new material to serve through many seasons of song.

The Festival Chorus of Toronto, Canada, has in preparation Max Bruch's "The Cross of Fire," to be given in November. The chorus will give its usual Yuletide production of "The Messiah." On December 10 the Conservatory Orchestra will give its second concert, and it bids fair to make even a more excellent impression than last year.

The eighth of the great singing festivals which the New England people of German descent have held since 1892 was given in Clinton, Mass., recently. There was prize singing in the Turn Verein Hall in the afternoon, in which there were singers from all parts of New England. A concert, with a chorus of five hundred voices, was the evening feature.

Ada Saecker, of Appleton, Wis., left a few days ago for Germany, where she will study music under the great German masters at Berlin and Leipzig. She will also appear in artists' concerts. She is a graduate of Lawrence University, Appleton, where William Harper, of New York, is now head of the vocal department in the School of Music.

Elizabeth Patterson, soprano and piano teacher, had an "at home" in her studio, No. 14 West Eighty-fourth street, on September 26 from 4 to 6 o'clock, for her pupils and their friends. Miss Barney, a pupil, sang in the course of the afternoon. Miss Patterson will give her first musical for this season in October, when she will have a short program.

Julian Walker starts his season in Lowell, Mass., October 28. His regular Southern tour begins the week of November 11. It will comprise among other cities, Charleston, S. C., Savannah, Ga., Jacksonville, Fla., New Orleans, La., High Point, N. C., Raleigh, N. C. Among his other engagements are, Lima, O., Akron, O., Minneapolis, Minn., Faribault, Winnipeg and Grand Rapids.

Moritz Langstadt, once leader of Langstadt's orchestra in La Crosse, Wis., and known throughout the Northwest as one of the best musical directors in the United States, may lead the orchestra at the sängerfest of the Northwestern Sängerbund of La Crosse in 1908. In Chicago Symphony orchestra has also offered its services. The Symphony orchestra has fifty-eight pieces.

The management of the Metropolitan Street Railway has granted the request of Oscar Hammerstein that the Thirty-fourth street crosstown cars stop at the door of the Manhattan Opera House on request of passengers. Since September 5, when the subscription sale opened, so many requests have been received from opera patrons for such a rule that Mr. Hammerstein was led to urge the accommodation.

Ernesto Consolo, the distinguished Italian pianist, of Chicago, has become rapidly Americanized and is back at his studio in that city, after spending the Summer in the wilds of Fish Creek, Wis. All of the Consolo family are ardent fishermen and enjoyed their outing on the American plan immensely. It is understood that Mr. Consolo will fill a number of very desirable concert engagements this Winter.

Florence Hinkle is to sing in Kingston, N. Y., October 25; New Brunswick, N. J., November 15; Elizabeth, N. J., November 18; Mt. Vernon, N. Y., November 22; New Rochelle, November 23; Erie, Pa., November 27; Hartford, Conn., December 6; Trenton, N. J., December 12; Summit, N. J., December 17; Paterson, January 21;

Trenton, February 4; Manchester, N. H., May 5 and 6, and Nashua, N. H., May 14 and 15.

Louis Arthur Russell, director of the Normal Institute of Music, the New York division of the Metropolitan Schools of Musical Art, announces an unusually early opening of the teaching season, especially the Carnegie Hall studios. Mr. Russell's methods of music study are said to be constantly growing in favor, and the Normal Institute is already busy with teachers and professionals who are working in the modern methods of the director.

The Swedish-Americans in Chicago have been contributing to the fund for the erection of a monument in honor of the Swedish composer, Gunnar Wennerberg, at his birthplace in Upsala, Sweden. The first financial move in this direction was a concert given recently under the direction of John R. Ortengren. The vocal soloists were: Ellyn Swanson, Margaret Dahmstrom, Gustav Holmquist, Joel Mossberg-Mis, Wally Heymar, violinist, and Sigurd Meck, pianist.

The College of Music String Quartet, of Cincinnati, has been reorganized under the direction of Henri Ern, the new principal of the violin department. The personnel of the organization includes Mr. Ern, first violin; Gisela L. Weber, second violin; Arthur Brand, viola, and Emil Knoepke, 'cellist. The chorus of the college, which will again be under the direction of Louis Victor Saar, revealed a large number of excellent voices whose physical freshness has proved a distinctive mark in the young ladies' organization.

A great deal of musical and social interest was attached to the farewell concert given by Jean W. Fairley, of Allegheny, Pa., who leaves this month for Berlin, where she will continue her musical studies. Miss Fairley, pianist; Luigi Von Kunits, violinist, and John R. Roberts, baritone, were the soloists for the affair, which was held in the Sandusky Street Baptist Church, Allegheny, on September 24. Besides the particular interest in the program prepared by these soloists, the fact of its being Miss Fairley's farewell for an extended absence gave the occasion added interest.

The Olive Mead Quartet begin their concert season in Bridgeport, Conn., October 14, while their Western tour begins in Appleton, October 18, Madison the 29th, Dubuque, Ia., October 30; Omaha, Neb., the 31st, and Spokane, Wash., November 5. During the next two weeks they will be heard in Seattle, Victoria, Vancouver, Tacoma, Portland, North Yakima, Helena and Salt Lake. Then they proceed to San Francisco, where they will give a series of four concerts, returning East via Denver, Colorado Springs, St. Louis, Galesburg, Ill., Springfield, Granville, Akron, O., Oberlin, O., Erie, Pa., Montreal, Brockville, Ont., and Westfield, N. J.

Mrs. Newton C. Chatham, of Williamsport, Pa., has been having decided success in her work as choir director and organist. Her twenty-four volunteer singers gave last season Mendelssohn's "Forty-second Psalm," Stainer's "Daughter of Jairus," Hiller's "Song of Victory," "From the Sepulchre to the Throne," by Shephard, "The Holy City," by Gaul, and in July a service when selections from "The Creation" were used. This last was given in July because a singer from New York, Emma K. Dennison, was in the town, and Miss Dennison gave the solo "With Verdure Clad" and "The Marvellous Work," singing also some duets with N. C. Chatham. This choir is now practicing Gaul's "Passion Music," to be used at the Good Friday service.

Nearly one hundred music lovers drove to Blantyre, in Lenox, Mass., recently upon invitation of Mrs. Robert W. Patterson for a musicale given in the music hall and art gallery of her handsome villa. The Olive Mead Quartet and Frank Taft, pianist, appeared. In the audience were Mrs. George Westinghouse, Rachel Aiken, A. D. C. Parsons, of London; Richard Goodman, Misses Goodman, Mr. and Mrs. William D. Sloane, Mr. and Mrs. Richard C. Dixey, Mr. and Mrs. Giraud Foster, Mr. and Mrs. Thatcher M. Adams, Mrs. M. Dwight Collier and her guest, the Bishop of St. Albans; Mrs. Furness and the Misses Cleminta and Sophia Furness, Mr. and Mrs. George W. Folsom, Mrs. Richard Starr Dana, Mrs. Charles Carroll Jackson, Adele Kneeland, Captain and Mrs. John S. Barnes, Charlotte Barnes, Gertrude and Constance Parsons, Mr. and Mrs. S. Parkman Shaw, Mr. and Mrs. Schuyler N. Warren and Mr. and Mrs. Charles Astor Bristed.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

INDIVIDUALS

Abbott, Bessie.—Cincinnati, Oct. 12.
Barbour, Inez.—Carbondale, Pa., Oct. 16.
Benedict, Pearl.—Tarrytown, N. Y., Oct. 5.
Bispham, David.—Carnegie Hall, New York, Oct. 13; Brooklyn, Oct. 24.
Brennan, Millicent.—Columbus, O., Oct. 15.
Buhlig, Richard.—Dobbs' Ferry, Oct. 31.
Calve, Emma.—Montreal, Oct. 11.
Chamberland, Albert.—Montreal, Oct. 17.
Collier, Bessie Belle.—Brooklyn, Oct. 24.
de Pachmann, Vladimir.—Cincinnati, Oct. 11.
Gadski, Johanna.—Salt Lake, Oct. 7.
Hockley, Azalia.—Academy of Music, Philadelphia, Oct. 17.
Hofmann, Josef.—Carnegie Hall, New York, Oct. 26; Brooklyn, Oct. 31.
Linde, Rosa.—Jamestown, Oct. 6.
Macmillen, Francis.—Carnegie Hall, New York, Oct. 6; Boston, Oct. 8; Poughkeepsie, Oct. 10; Troy, Oct. 11; Syracuse, Oct. 14; Wilkesbarre, Oct. 15; Scranton, Oct. 16; Harrisburg, Oct. 17; Reading, Oct. 18; Shenandoah, Oct. 19; Lebanon, Pa., Oct. 21; Pottsville, Oct. 22.
Orth, John.—Steinert Hall, Boston, Oct. 5, 12, 19 and 26.
Schumann-Heink, Ernestine.—Brooklyn, Oct. 17.
Sembrich, Marcella.—Norfolk, Va., Oct. 14.
Sickness, Jan.—Columbus, O., Oct. 15.
Walker, Julian.—Lowell, Mass., Oct. 28.
Zeisler, Fanny-Bloomfield.—Indianapolis, Oct. 14.
Young, John.—Canton, O., Oct. 8; Coshocton, O., Oct. 9; Piqua, O., Oct. 10; Kansas City, Kas., Oct. 14; Wichita, Kas., Oct. 15; Parsons, Kas., Oct. 16; Emporia, Kas., Oct. 17; Topeka, Kas., Oct. 18; Chicago, Oct. 20; Milwaukee, Wis., Oct. 21; Aurora, Ill., Oct. 22; Appleton, Wis., Oct. 23; Minneapolis, Minn., Oct. 24; Eau Claire, Wis., Oct. 26; Oshkosh, Wis., Oct. 28; Kankakee, Ill., Oct. 29; Lafayette, Ind., Oct. 30; Holland, Mich.,

Oct. 31; Coldwater, Mich., Nov. 1; Brockton, Mass., Nov. 4; Leominster, Mass., Nov. 5.

ORCHESTRA, QUARTETS, ETC.

Boston Symphony Orchestra.—Boston, Oct. 11 and 12.
Ladies' Musical Club, Seattle.—Oct. 14.
Columbus Mannerchor.—Columbus, O., Oct. 25.
People's Choral Union.—Boston, Oct. 13.
Philadelphia Orchestra.—Philadelphia, Oct. 18.
Philharmonic String Quartet.—Columbus, O., Oct. 7.
Theodore Thomas Orchestra.—Chicago, Oct. 11, 12, 18, 19, 25 and 26.
United Singers of Milwaukee.—Milwaukee, Oct. 6.
Woman's Music Club.—Columbus, O., Oct. 7.
Bostonia Sextette Club.—Bedford, Ind., Oct. 7; Joliet, Ill., Oct. 8; Munroe, Wis., Oct. 9; Brodhead, Wis., Oct. 10; Carthage, Ill., Oct. 11; Sigourney, Iowa, Oct. 12; Ottumwa, Iowa, Oct. 14.

OPERATIC ORGANIZATIONS.

"The Merry Widow."—Philadelphia, Pa., Oct. 7-19; indefinite, New York City, New Amsterdam Theatre.
"Madam Butterfly."—Reading, Pa., Oct. 7; Lancaster, Pa., Oct. 8; Harrisburg, Pa., Oct. 9; Wilkesbarre, Pa., Oct. 10; Scranton, Pa., Oct. 11; Elmira, N. Y., Oct. 12; New York City, Garden Theatre, Oct. 14, for 3 weeks.
"A Yankee Tourist."—Astor Theater, New York City.
"The Prince of Pilsen."—Seattle, Wash., Oct. 6-13; Victoria, B. C., Oct. 14; Vancouver, B. C., Oct. 15; Bellingham, Wash., Oct. 16; Everett, Wash., Oct. 17; Lansdowne, Wash., Oct. 18; North Yakima, Wash., Oct. 19; Spokane, Wash., Oct. 20-22; Missoula, Mont., Oct. 23; Helena, Mont., Oct. 24; Butte, Mont., Oct. 25, 26; Jamestown, N. D., Oct. 27; Fargo, N. D., Oct. 28; Grand Forks, N. D., Oct. 29; Winnipeg, Man., Oct. 30.
"Woodland."—Newburg, N. Y., Oct. 12; Asbury Park, N. J., Oct. 14; Plainfield, N. Y., Oct. 15; Perth Amboy, N. J., Oct. 16; Allentown, Pa., Oct. 17; New Brunswick, N. J., Oct. 18; Trenton, N. J., Oct. 19; Richmond, Va., Oct. 21; Charlottesville, Va., Oct. 22; Staunton, Va., Oct. 23; Charleston, W. Va., Oct. 24; Huntington, W. Va., Oct. 25; Parkersburg, W. Va., Oct. 26; Zanesville, Ind., Oct. 28; Ft. Wayne, Ind., Oct. 29; Lafayette, Ind., Oct. 30; Champaign, Ill., Oct. 31.

STUDENT SINGERS RETURN.

Vanderbilt University Boys Sang Their Songs in Europe.

Six students of the Vanderbilt University at Nashville, Tenn., arrived last week on the steamship *Furnessia*, from Glasgow. The six went to Europe in the middle of July, and spent their vacation in England on a singing tour. All are members of the University Glee Club. They are C. C. Washburn, in charge of the party; H. L. Allen, D. C. Montgomery, M. F. McCollum, W. S. Tipton and M. B. Howell. They sang in restaurants and in music halls of the higher class, generally rendering Southern negro melodies, which they say were well received. In Glasgow the American Consul, Richard Austin—who also hails from Tennessee—introduced the collegians to the Lord Provost, who was pleased with their songs.

If Grieg Had Not Died.

An interesting sidelight on the business acumen of famous composers is thrown by an autograph letter of Grieg written to R. E. Johnston, the well-known musical manager of New York only a short time before the death of the composer of "Peer Gynt." As will be seen, Grieg was willing to visit America on the stipulation that the neat sum of \$75,000 would accrue to him free and clear for thirty recitals. The letter, which is dated Copenhagen, May 16, 1907, reads as follows:

Dear Sir:
I have been obliged to refuse all invitations to visit America because of my delicate health, and now, I am growing old, I am afraid it will be too late. Still, if you are able to make me the following proposal:

Thirty concerts within about three months at \$2,500 per concert. Depositum delivered by C. F. Peters, editor of Music in Leipzig before my leaving Europa.

Accompaniment by your manager. All expenses for three persons from Europa and back again paid.

Then I will consider the matter.

EDWARD GRIEG.

Sophie Heymann-Engel, a Berlin soprano, has undertaken a novel program for this season. She proposes to devote three evenings in the hall of the Royal High School of Music to unknown or forgotten comic operas. Her first program will consist of two one-act operas, Gluck's "Der betrogene Kadi" and Pergolesi's "Die Magdals Herrin." One evening will be given to Dittersdorf and Süssmayer.

HER PLEA.



"But," said the manager, "I can't put you in the chorus. You haven't the figure for it."

"Figure? Mercy sakes, I can buy a figure, can't I? Think of the voice I have!"—Chicago "Record-Herald."

MEEHAN STUDIOS RE-OPEN.

Active Season Planned by Well-Known New York Instructor and Staff.

The Mehan Studios, Carnegie Hall, opened for the 1907-8 season Monday, September 30, with an enrolment that includes most of last season's pupils and many new ones. Mr. and Mrs. John Dennis Mehan will have as their assistants this season John C. Wilcox, well known as concert baritone, teacher and critic; John Barnes Wells, the popular concert and oratorio tenor, and Grace Daschbach, of the music department of Teachers' College, Columbia University. Marie Louise Githens, a prominent church and concert soprano, will conduct the sight-singing classes. All these assistants are long-time pupils under Mr. and Mrs. Mehan's instruction.

The studio recitals, always a prominent feature of the year's work at these studios, will be more elaborate than ever this season. The first one will occur in October, when a new vocal suite for two solo voices by Harriett Ware will be heard for the first time, with the composer at the piano. Several recital programs by members of the artist class will follow. Mr. Wilcox is also preparing a series of historical lecture-recitals, to be illustrated by advanced pupils in music of the period under consideration.

Paganini's Violin in Danger.

Paganini in leaving his most precious violin to Italy, where it has been preserved for many years in the museum in Genoa, did not display as good judgment as Joachim, who bequeathed his most valuable instrument to a music-loving relation instead of a museum.

A writer in the "Ménestrel" calls attention to the fact that unless Paganini's violin is soon taken out of its glass case and played upon occasionally it will be utterly ruined. Already there are traces of the action of worms. The instrument is one of the master works of Joseph Antonius Guarneri, and was made in the year 1743. It bears traces of hard and careless usage by its famous owner; it is known that after playing on it, Paganini would not take the trouble to put it back in its box, but placed it on any old piece of furniture that happened to be convenient, leaving it there till he needed it again.

Napoleon's Musical Criticism

Napoleon I cared very little for music, but as a matter of course (like most persons in his predicament) he thought he knew all about it. Franz Fridberg has exhumed a story relating to him and Kreutzer, the eminent violinist to whom Beethoven dedicated one of his best sonatas and which gave rise to Tolstoy's ludicrous story, "The Kreutzer Sonata." Kreutzer was very much elated one day when he was told that he would be permitted to play for Napoleon. But when he began to play the Emperor listened with visibly increasing impatience, and finally, after ten minutes, he jumped up, exclaimed furiously, "Will he never stop scraping?" and left the room.

The hundredth performance of Wagner's "Tristan und Isolde" in Berlin took place early last month. The first time it was given in the German capital was in 1896, when the net proceeds, amounting to \$4,000, were given to the Bayreuth Festival fund. Albert Niemann was the *Tristan*, Beetz the *König Marke*, Von Voggenhuber the *Isolde* and Brandt the *Brangäne* in that first performance.

The vocal pupils under Jacques W. Landau in New York have resumed their studies.

TORONTO'S MUSIC SEASON.

Eminent Artists Engaged Seem to Promise Brilliant Performances.

TORONTO, CAN., Oct. 1.—The National Chorus has made a departure and arranged its two concerts for an earlier time this year, the dates being December 16 and 17. Dr. Ham's Chorus will be assisted by the New York Symphony Orchestra, with seventy-five players, under the direction of Walter Damrosch. The National Chorus will present Coleridge Taylor's "The Death of Minnehaha" on the first evening, and on the second evening Sir Hubert Parry's "Pied Piper of Hamelin." Both these works are of sufficient brevity to allow additional numbers by the orchestra and chorus, and among the works in preparation are "Sea Songs," by Sir Villiers Stanford, for baritone and male chorus, and Motet, "King All Glorious," with solos for tenor and baritone.

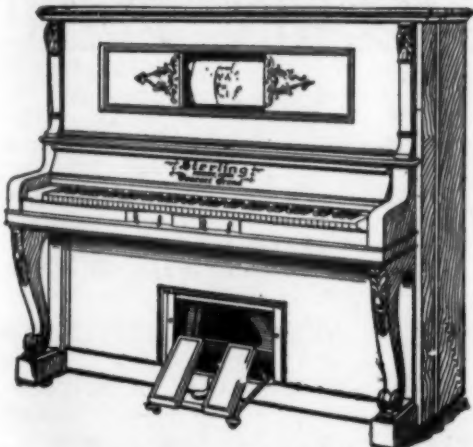
The soloists engaged are Kelley Cole, tenor; Francis Rogers, baritone, and Helen Davies, soprano. This completes the principal arrangements made thus far for the present year. In 1908, in addition to the large list of choral fixtures, including the Mendelssohn Choir, the Sherlock Oratorio Society, the Schubert Choir and the People's Choral Union, the Conservatory Orchestra will give another concert.

Among the artists engaged by the manager of Massey Hall for recital or concert are Kubelik, De Pachmann and Johanna Gadski. Other arrangements will be announced later, but if the season closes as actively as it begins it will be a brilliant one.

Schumann-Heink's Eldest Son Arrives.

August Heink, eldest son of Mme. Schumann-Heink, and an officer on one of the steamships of the Hamburg-American line, arrived in America for the first time last week to visit his mother at her home at Singac, N. J.

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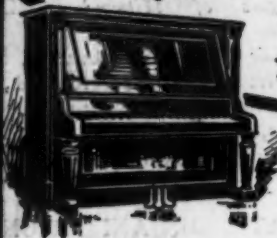
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